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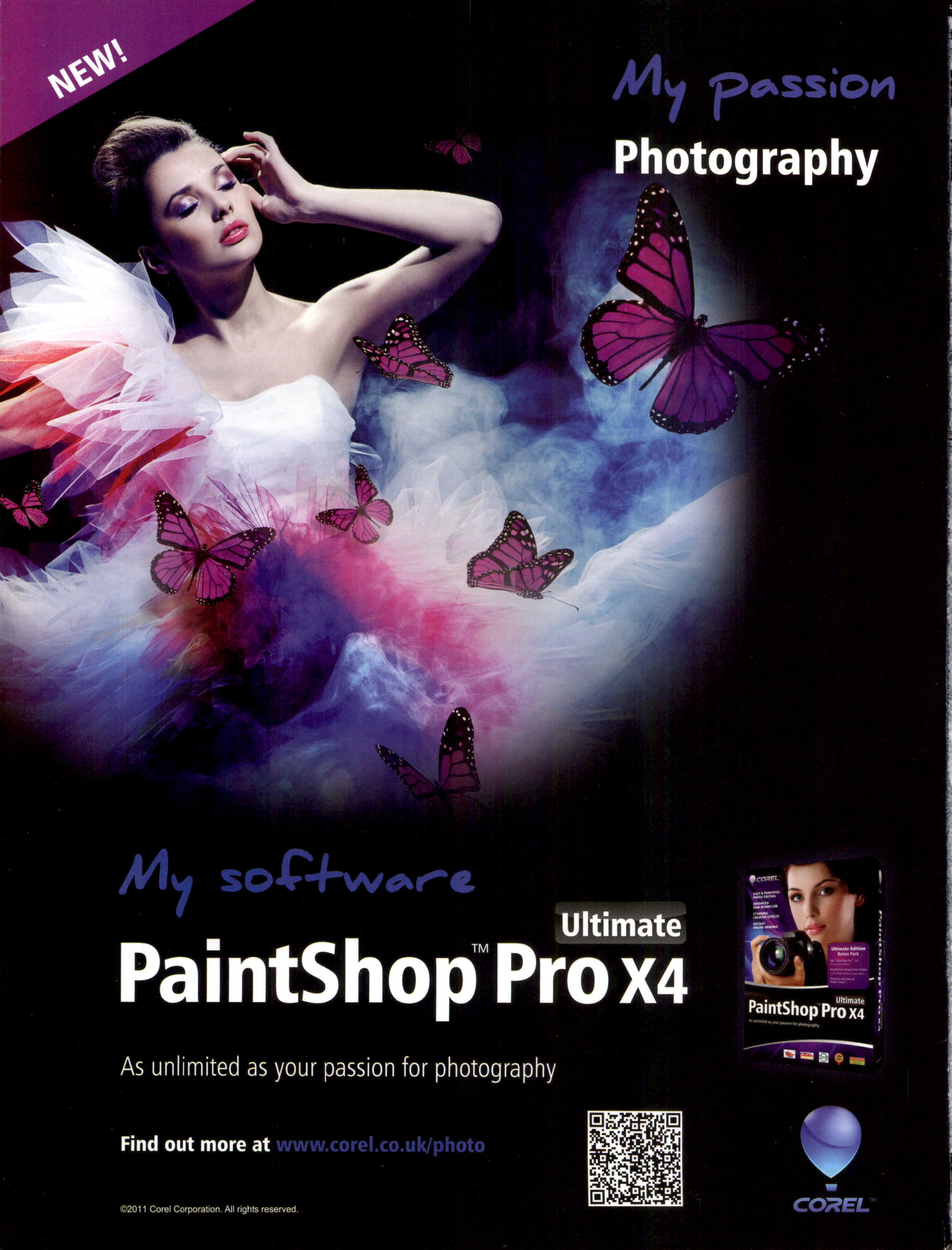
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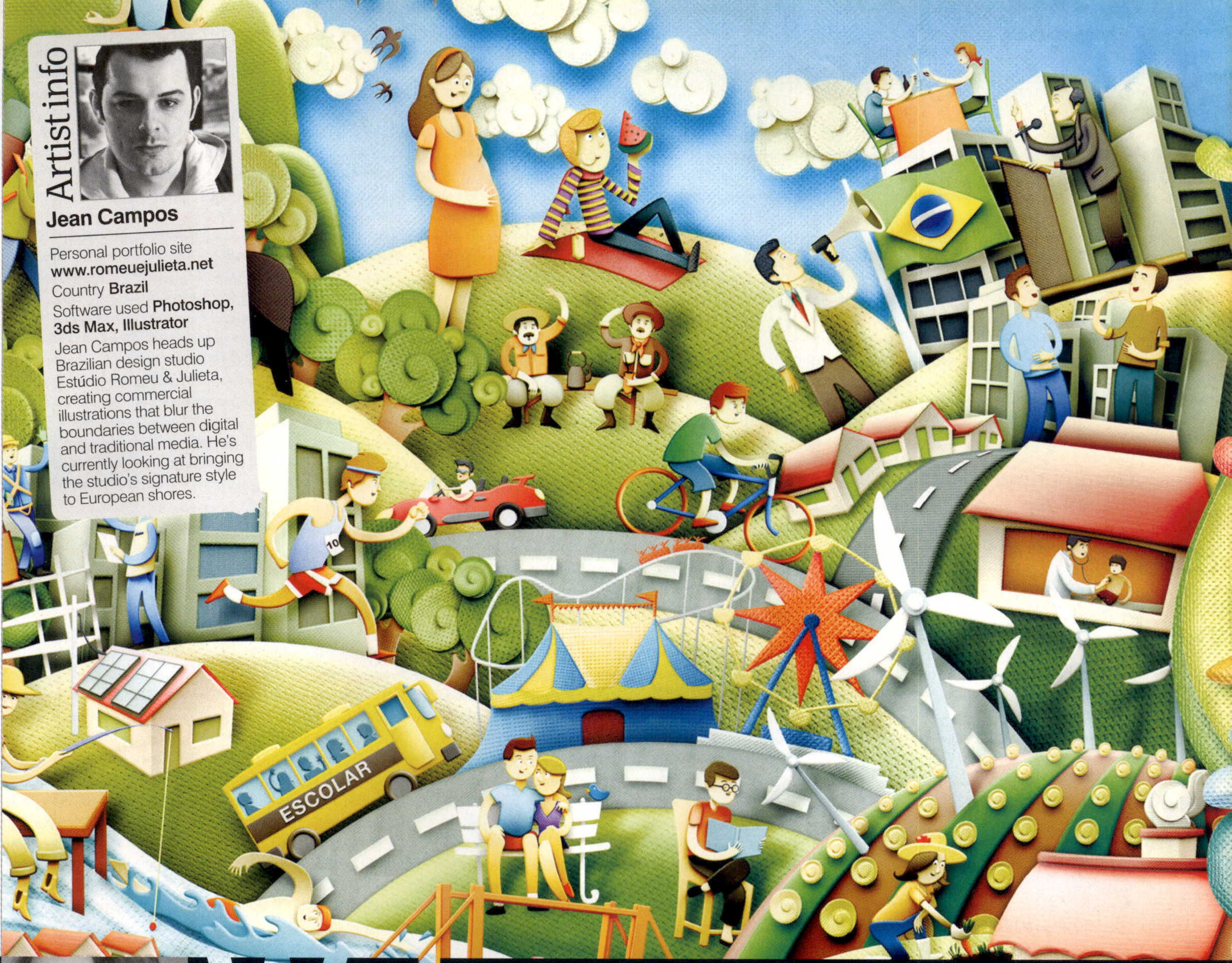

Artist info

Jean Campos

Personal portfolio site **www.romeuejulieta.net**
Country **Brazil**
Software used **Photoshop, 3ds Max, Illustrator**

Jean Campos heads up Brazilian design studio Estúdio Romeu & Julieta, creating commercial illustrations that blur the boundaries between digital and traditional media. He's currently looking at bringing the studio's signature style to European shores.

Paper City
2010 **Real media, Photoshop, 3ds Max, Illustrator**

Welcome
to issue twenty-five of Digital Artist

April Madden,
Editor

April

Discover more at **www.digitalartistdaily.com**

What to expect from us every issue…

“Digital Artist is the only magazine that covers all styles and genres of digital art. Our drawing techniques, software and style tutorials and reviews of top creative kit are by artists, for artists, giving you the resources you need to create fantastic artwork”

Software covered in this issue

Corel Painter

Adobe Photoshop

Adobe Illustrator

Plus: ArtRage, VectorScribe, modo & more

As I write this we're celebrating the end of National Cupcake Week here in the Digital Artist office – it's been delicious. It's also an excellent metaphor for the themes of this issue. No, it's not made of sponge cake with icing and cherries on the top (although it is pretty yummy). This issue we're all about reappropriating and repurposing. Cupcakes were a mumsy, school bake sale kind of thing, old-fashioned and decidedly off-trend, until they were transformed into hip, clever, artisan products by a shift in cultural mores. The same goes for arts and crafts (our feature on p26), demode painting styles (Pointillism and tondo, on pages 60 and 74 respectively), and of course, mid-century style (p52).

We've got several flavours of painting in this issue as well as top tips for working with them digitally – whether it's using Illustrator brushes (p32), meticulously observed magical realism (p38), the afore-mentioned Pointillist and tondo styles or the improvements to the Palette Knife in the latest ArtRage (p82). Incidentally, palette knives are also perfect for icing cakes, too. Enjoy the issue!

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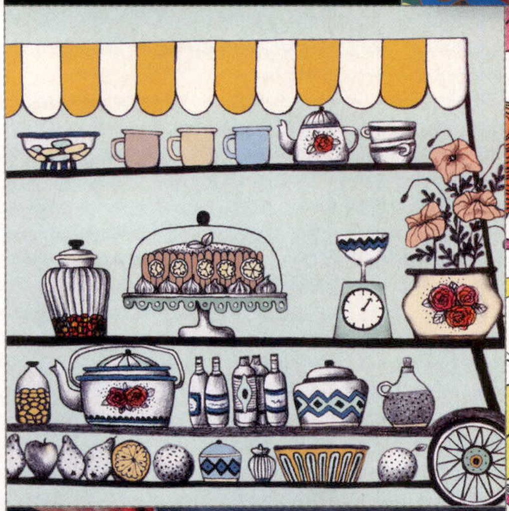

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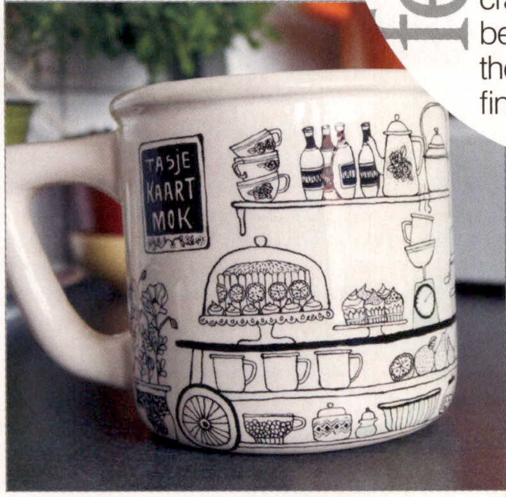
There used to be a real snobbery about 'arts and crafts'... but that was before the internet made them trendy. Poz Watson finds out more



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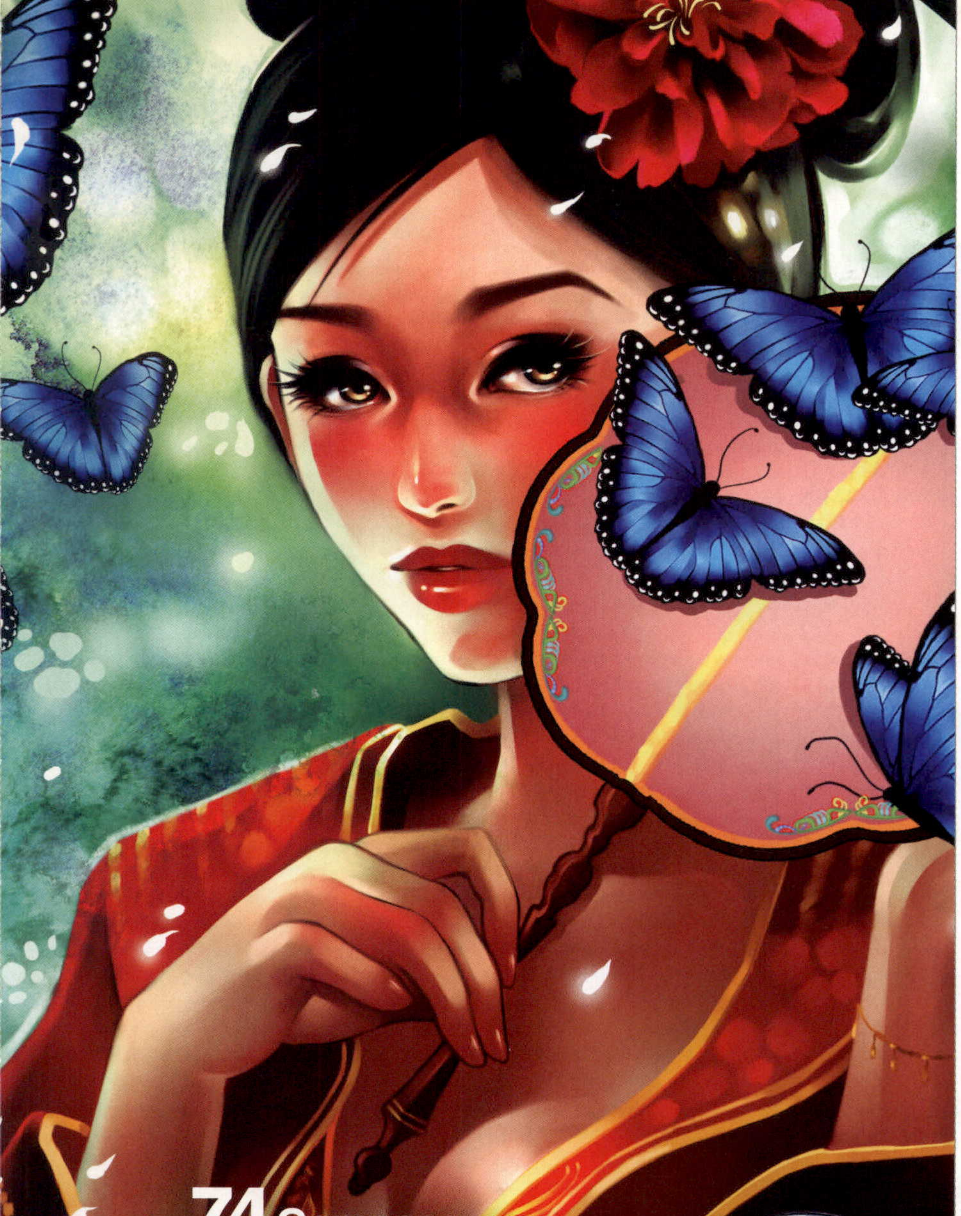

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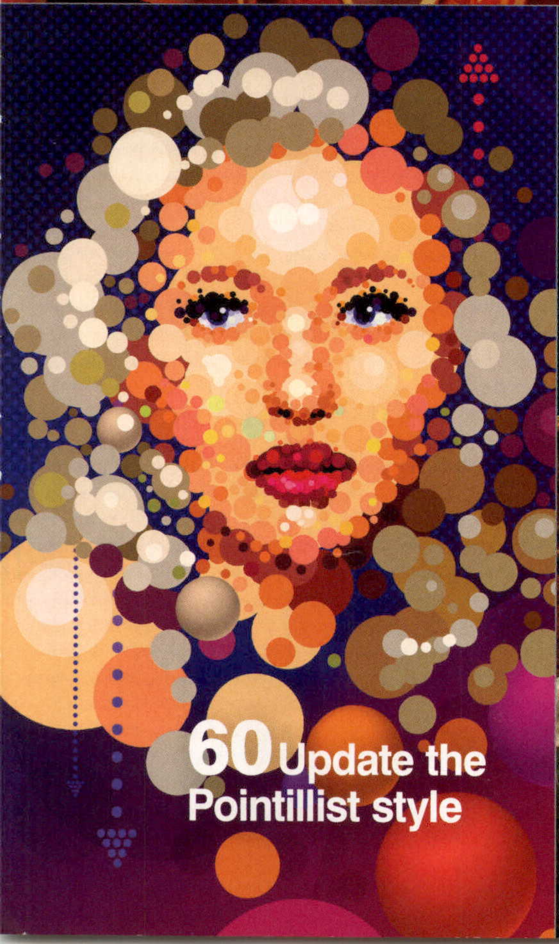

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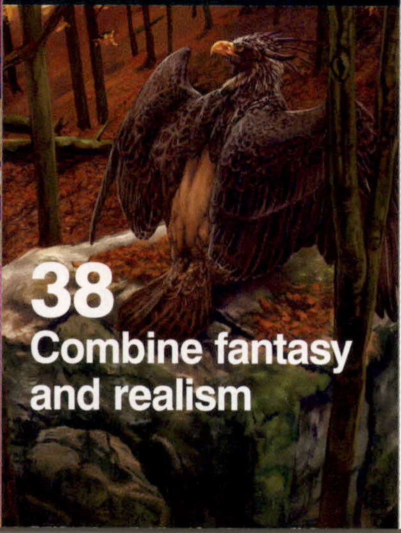

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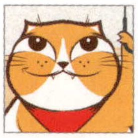

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Amber Hill adds some mystery and magic to your work by combining realistic and fantasy elements

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Mastering a cultural edge
Find out more about our portrait-based video tutorial, courtesy of The Art Department

If you'd like to contribute, email **april.madden@imagine-publishing.co.uk**

Nigel Hopkins
www.behance.net/bignige

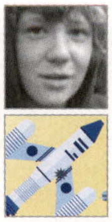
Nigel's a new contributor to the magazine, and he makes his debut on p32 as he walks us through the process of creating texture and interest in Illustrator using brushes, halftones and gradients.

Amber Hill
vantid.deviantart.com

Amber explores magical realism on p38 as she explains some ways in which you can subtly integrate fantasy with realistic rendering to create an image that makes the viewer stop, think and wonder.

Teodoru Badiu
www.theodoru.com

Teodoru explores the theme that's on our cover this issue: papercraft. He demonstrates how you can use lighting and paper textures to create amazing digital art (with no glue or scissors involved!) on p46.



Jake Ivill
www.jakeivill.co.uk

The mid-century train has shown no signs of slowing down, so we've jumped back on there with Jake who shows you how to incorporate its strongest motif – Space Age 'Googie' design – on p52.

Joe Cummings
cummingsillustration.com

Joe's normally known for his Painter artwork, but when we challenged him to take on Pointillism on p60 he went all Illustrator on us, proving that the best artists don't limit themselves to one medium but explore many.

Simon Wild
www.simonwild.com

Simon's lively and colourful artwork is always a joy to behold, and this issue is no exception as he takes us on a riotously colourful jungle journey through hand-drawn lettering design over on p68.

Contributors

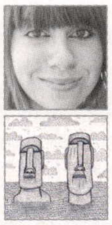
Meet this issue's collection of experts

Schin Loong
schin-art.com

In the Renaissance a format called tondo – 'circular' – was very popular for portrait pieces. On p74, Schin updates it for the 21st Century with a manga-style Oriental motif and a bit of help from Photoshop's tools.

George Birch
www.gebgraphics.co.uk

George is a brand-new contributor to Digital Artist and he joins our Creative 101 team this issue to explore a theme we know you're fond of – highly detailed, vectored wildlife art. Find it on p84.



Natalie Hughes
www.nataliehughes.co.uk

Natalie's another new face this issue, also joining our Creative 101 section to explain some trade secrets on composition, cartography, and updating classic artwork. It's all on p86.

Vikki Chu
www.vikkichu.com

There's yet another newomer to welcome in the shape of Vikki Chu, who joins us to focus on the delicate balance required when colour-filling hand-drawn inked line art. Discover her secret on p88.

Bryony Crane
www.bryonycrane.co.uk

The last of this issue's newcomers, Bryony heads up our Cheat Guide on p90 this issue. She's focusing on colour blocking and giving you an overview of some alternative colour harmony theories to make art pop.

Lionel Cutmore
lionelcutmore.deviantart.com

Lionel's all about landscapes in Drawing 101 on p92 this issue. He takes in Eastern and Western theories of representation before combining the two in a hybrid traditional/digital piece.

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Photo Studio
Studio equipment courtesy of Lastolite (www.lastolite.co.uk)

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☎ (UK) 0844 848 8410
☎ (Overseas) +44 (0) 1795 414 611
13 issue subscription (UK) – £62.40
13 issue subscription (Europe) – £70
13 issue subscription (ROW) – £80

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Printing & Distribution
Printed by William Gibbons & Sons Ltd, 26 Planetary Road, Willenhall, West Midlands, WV13 3XT

Distributed in the UK & Eire by: Seymour Distribution, 2 East Poultry Avenue, London, EC1A 9PT. Tel 0207 429 4000

Distributed in Australia by: Gordon & Gotch, Equinox Centre, 18 Rodborough Road, Frenchs Forest, NSW 2086. Tel + 61 2 9972 8800

Distributed in the Rest of the World by: Marketforce, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Tel 0203 148 8105

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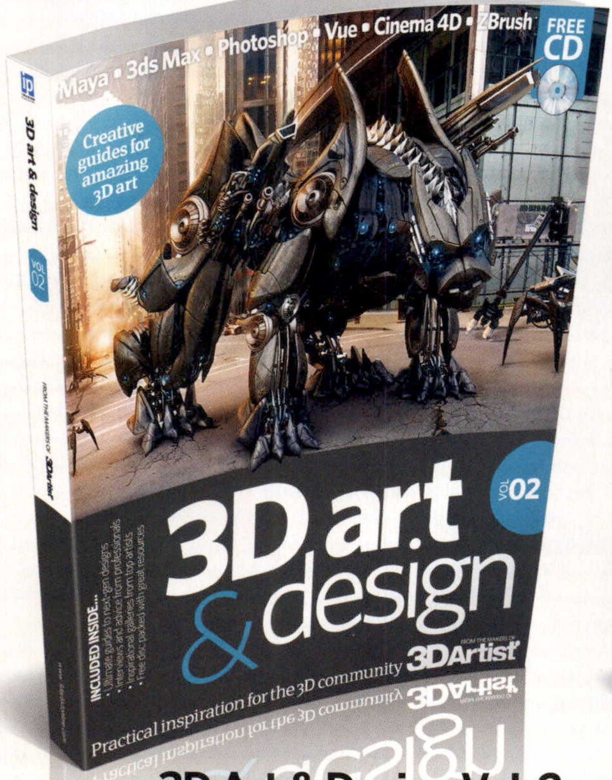
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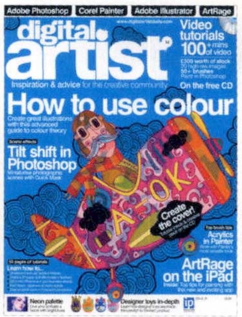
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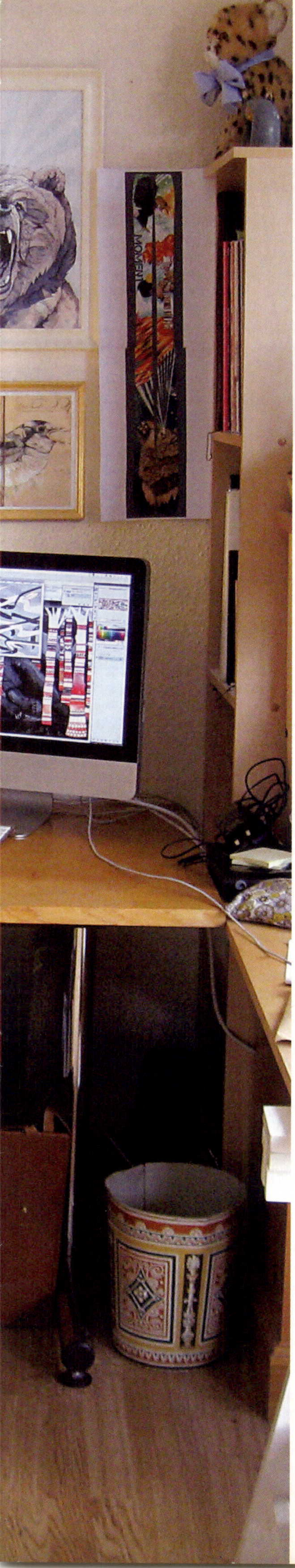
HOW TO MAKE LOVE
A BAG OF BONES

Wild things Inspired by folklore, nature and her fellow artists, we talk to Sandra Dieckmann about her illustrative style and the many collaborative projects that are keeping her work fresh.



Animal magnetism

“Observation of all living things somehow holds so much truth about worldly balance and the sensitivities we too often ignore these days”

Sandra Dieckmann Illustrator

The best folktales have a dark edge. Conversely, the best folk art pops with colour – perhaps as a visual way of whistling in the dark, perhaps a celebration of the richness of northern Europe's storytelling tradition.

Sandra Dieckmann's nature-inspired illustration has got that elusive, comfortable yet disquieting quality in spades. Combining a career in illustration with work for an animal welfare charity, our furred and feathered friends are a key motif in her work. We caught up with Sandra to discover more about her wild work.

Digital Artist: Tell us about yourself…

Sandra Dieckmann: I'm female. I'm 28 years young and I'm originally from Germany, born in a tiny moo-town full of cows, fields and trees. I was born in a tree house in fact. My mother was dangling by one arm when she gave birth and I flopped out and landed on the back of a hawk who brought me home to his nest. My mother, sadly, never made it.

There I leaned to fly. I made my way to Great Britain in 2002 and since then I have tried to act like a human. I draw, play with colours and I built myself a magical nest here in East London filled with textures, patterns and animals called Sandra's home studio.

Digital Artist: How would you describe your style?

Sandra Dieckmann: It's time consuming. It's detailed. It's colourful. A furry, mixed-media collage full of pattern work. Traditional draughtsmanship meets contemporary image making and story telling. Natsuki Otani of Illustration Rally wrote this about my work: “The wonderful illustrations that Sandra creates have all the hallmarks of a first class illustrator and are a force to be reckoned with. Her work conjures up the deep stirrings of childhood stories and half-remembered fairy tales giving an earthy, deep-rooted feeling of forests and mystery.

Her work screams at as to look with its combination of aching beauty and elegant composition. Her work is strong and subtle and this allows her to introduce humour and light-hearted fun while preserving beauty and artistry. A real treat and an illustrator's illustrator!”

Digital Artist: When did you first start creating artwork and where does the wonderful folktale quality your pieces have come from?

Sandra Dieckmann: Growing up in a tiny village surrounded by nature has definitely influenced me. My head is full of stories and creatures and conversations. I can't be any other way. Sometimes I think it is the way I was allowed to be free without fear so early on that ignited this dreaminess. I explored the woods, spent loads of time reading, drawing and just making things. I spent many holidays in the Swedish and Norwegian woods. What you call a folktale quality stems from way back then.

Digital Artist: And when did you first start work in the art industry?

Sandra Dieckmann: I first put my work out there around two years ago. It's been getting more and more interesting and busy since then. Time has

---

Sandra Dieckmann

Personal portfolio sandradieckmann.com

Location UK

Software used Photoshop

passed very quickly and looking back at my portfolio I sometimes think 'wow, so much work!'

I'm just enjoying what I'm doing really. People come to me at the moment. I have never sent out any kind of promotional material. I guess if I considered myself a business I'd go about it differently.

Digital Artist: What or who are your primary influences, and what inspires you?
Sandra Dieckmann: My work mainly revolves around nature, wildlife, dreams and observations, inspired by all that touches me personally. Time and space, nature and music, friends, my cat…anything!

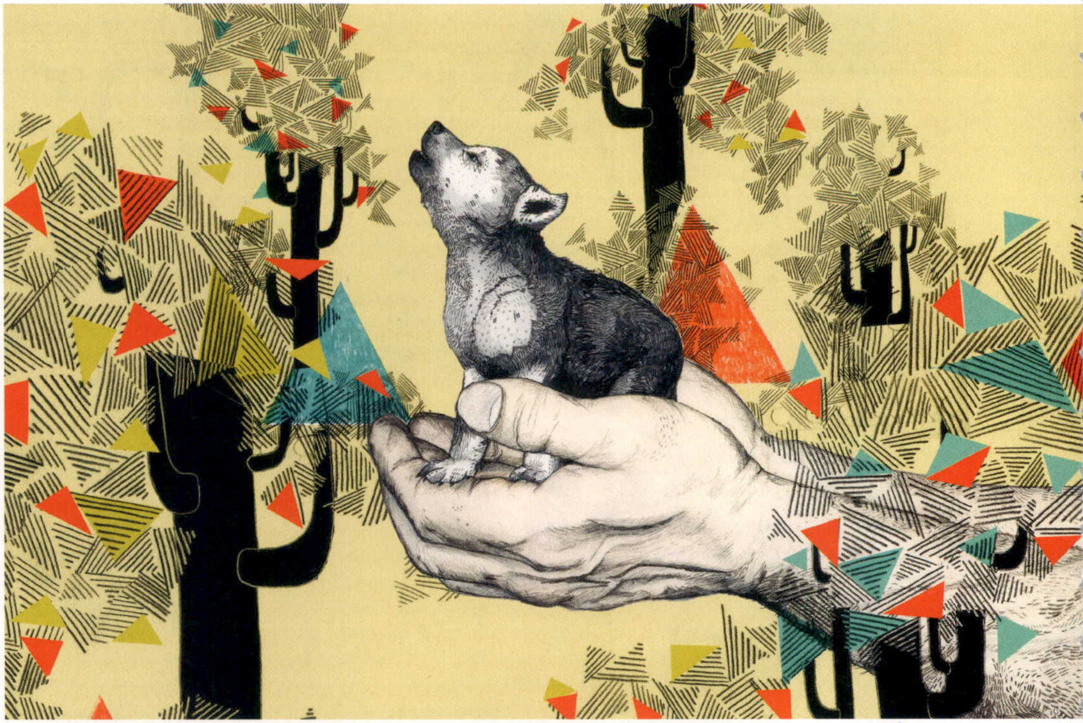
Digital Artist: You originally studied fashion and then graphic design before switching to illustration. How did you decide this was the vocation for you?
Sandra Dieckmann: Switching wasn't hard at all. I never finished my fashion degree, as I knew it was the wrong path for me. I have drawn all my life and made things, but I missed making images that came from the heart. I love dressing up and appreciate well-made and interesting-looking clothes, but come on! A lifetime devoted to dressing? I'm not Coco Chanel and really not into the hype.

Towards the end of my degree in graphic information design I took a few modules in illustration and reconfirmed my passion. I wouldn't yet call illustration my career. I'm not living off it fully and who knows if I ever will. I'm just enjoying what I do and it's really nice to be busy at the moment. I'm also employed part time as a manager by the RSPCA here in London. I very much enjoy working for them and have a good work balance. If the commissions keep coming I shall think again.

Digital Artist: Did fashion and graphic design have an influence on your later illustration work?
Sandra Dieckmann: Not consciously. I have always been very independent with my research and things tend to just grab my attention.

Digital Artist: Animals are a recurring motif in your artwork. What fascinates you about them?
Sandra Dieckmann: This deserves a massive answer and I could never do my love for animals justice in words. I love their eyes, the way they move and I'm fascinated by the fact that evolution has set us humans apparently so profoundly apart from all other creatures that roam this planet. We carry a self, an ego that is misinterpreted by many as a superior quality. For me it only means responsibility.

Observation of all living things somehow holds so much truth about worldly balance and the sensitivities we too often ignore these days. Everything is related and interlinked; we should pay more attention.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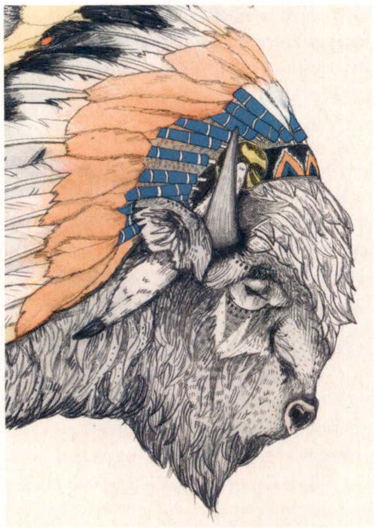
> “I prefer it when the artist actually touches the paper… imperfections are charming”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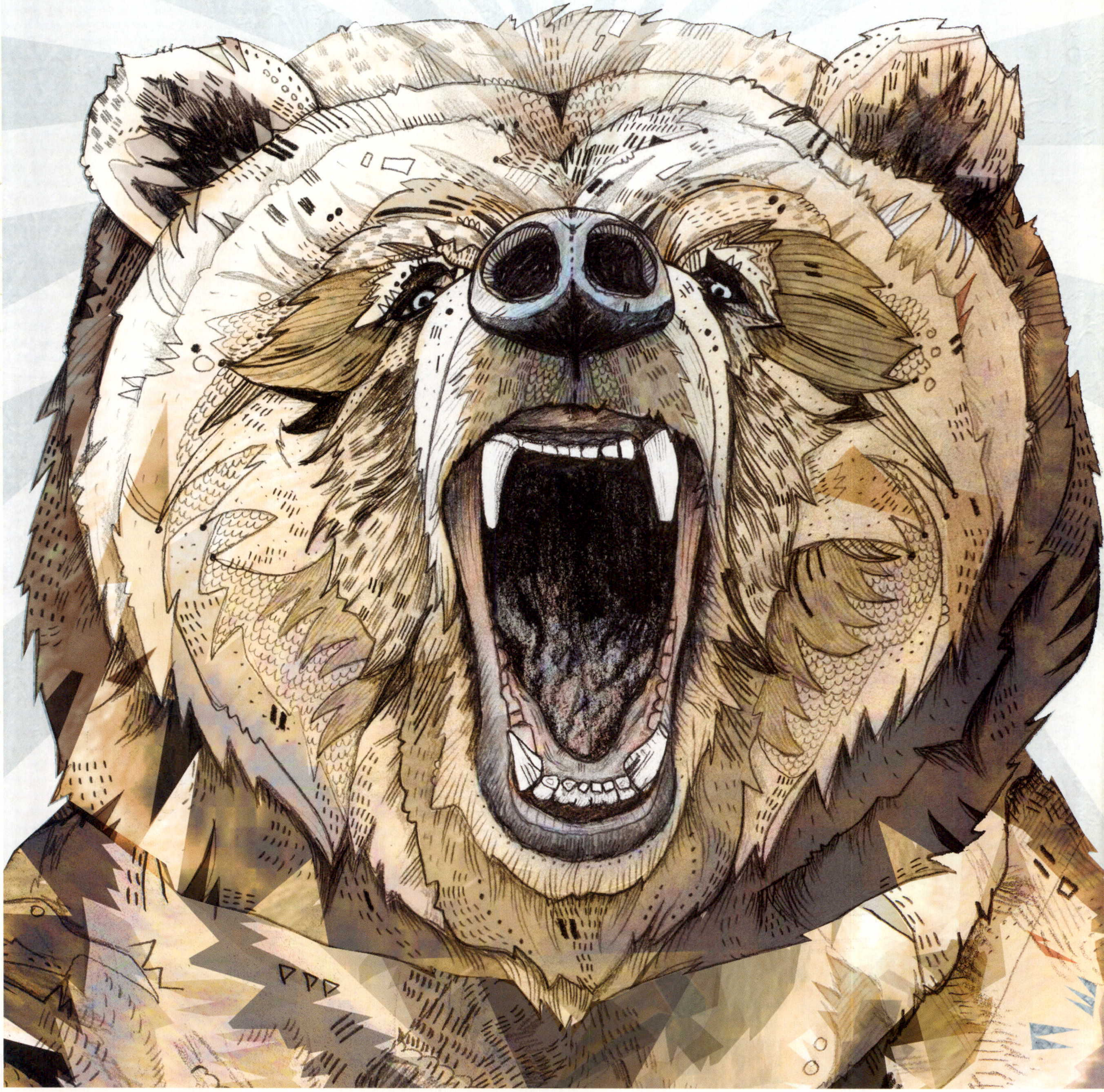
Digital Artist: Tell us more about the work that you do with the RSPCA.
Sandra Dieckmann: I work as a part time manager for the RSPCA and the rest of the month draw and draw and draw. I love being out in the community and raising awareness for animal rights, and when that week is exhausted I enjoy working on commissions and self-initiated projects. It's crazy and hard, but a rewarding job with heaps of responsibilities. I will do it as long as time permits.

Digital Artist: What are your favourite digital and traditional mediums or software to work in and why?
Sandra Dieckmann: Pencil, pen and paper always, sometimes ink and nearly always digital editing in Photoshop. I enjoy collage and prefer it when the artist actually touches the paper. A lot of vector art is lacking in life for me. Imperfections are charming.

Digital Artist: Do you combine traditional and digital media in your work?
Sandra Dieckmann: I do as I enjoy the contrast and collage brings flexibility and freedom. I don't have to be certain about a composition and can redirect the narrative of the piece at any stage. It allows mistakes to happen and those accidents have always been like gold dust. It makes you build up a nice archive of

1. Found You There 2011, real media, Photoshop. Image for Paper Darts book publishing

2. White Bison 2011, real media, Photoshop. This image is for the book Sandra is currently working on, *Tukota*



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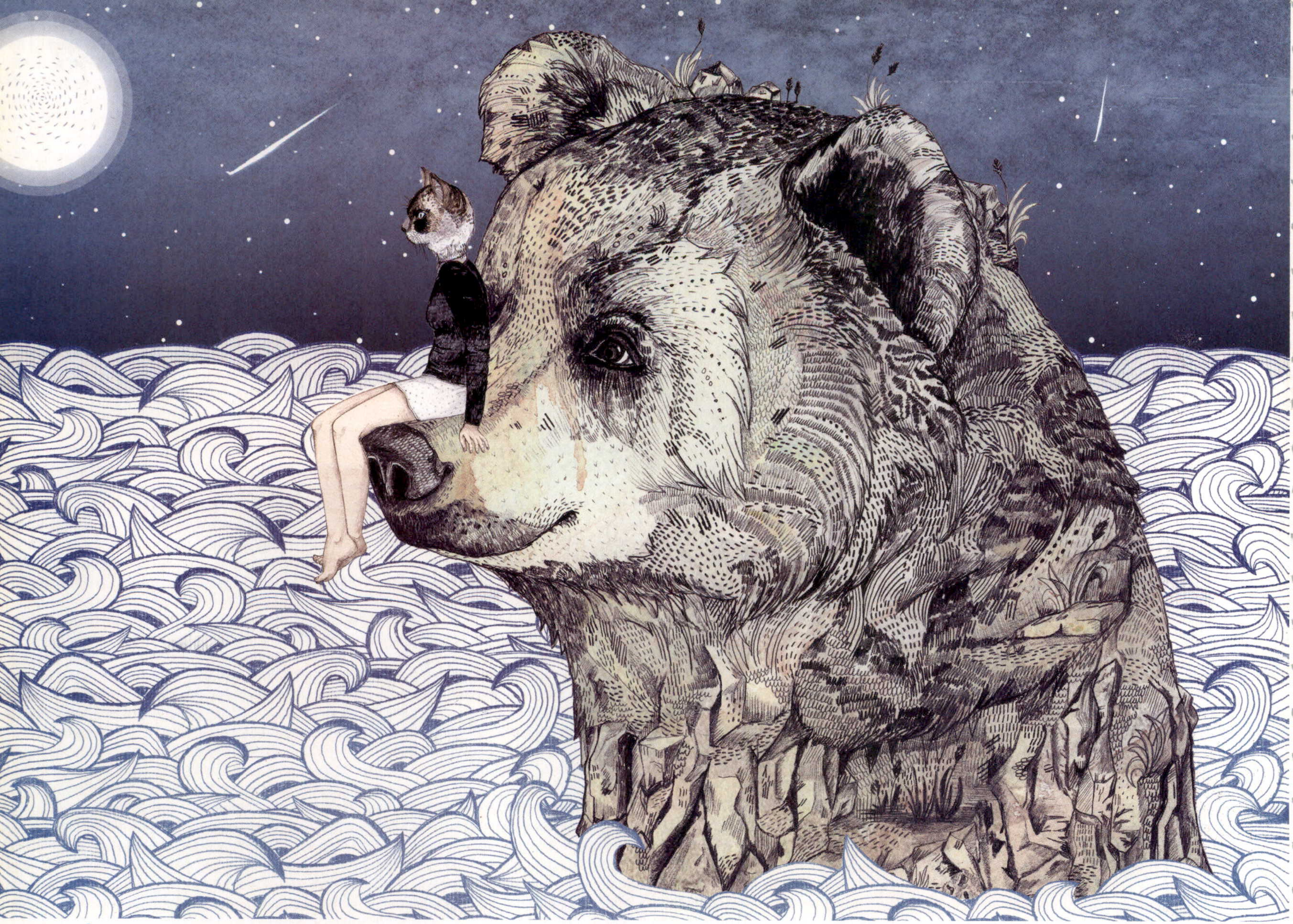
3. Grizzly 2010, real media, Photoshop. Self-initiated piece



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“Build up a nice archive of textures, colours and memories… your own personal narrative”

5

textures, colours and memories. It can be a tool that helps tie your style together and at the same time you often find a piece that was added to your library a long time ago and that puts your own development into context as you look back. In a way you can say it is part of your own personal narrative.

Digital Artist: Are there any digital or traditional techniques you'd like to learn more about?
Sandra Dieckmann: I'd love to learn to animate properly and wouldn't mind getting my hands dirty screen-printing again!

Digital Artist: Do you have a set workflow?
Sandra Dieckmann: I work best when inspiration carries me. Of course I also have briefs from clients. Sometimes that is hard and it takes me a while to get started. I always start with the characters (animals) and get them just right. While I'm colouring the landscape or background will take shape in my mind. I often collage so they are drawn in sections.

When I'm not working as manager for the RSPCA I do my creative work, illustrating, answering emails, updating profiles and creating products. It's pretty mind blowing sometimes but I love it. I will get up, have a coffee and work all day, every day!

Digital Artist: You run a number of collaborative projects. Tell us about Haus Stories.
Sandra Dieckmann: Haus Stories is a submission-based project where illustrators or anyone that wants to is invited to draw a single story of a house.

Just like a Jenga tower we are placing block upon block to create a beautiful structure. I liked the idea of building upwards and maybe being able to print the entire building on a roll of wallpaper. I enjoy the fact that all the artwork is attached. It's a thing of beauty I think. You can see and join in the fun here: **www.hausstories.com**.

---

4. Bear Rock 2011, real media, Photoshop. Self-initiated drawing

5. Library Sandra collects items for inspiration in her studio

6. Unravel Me 2011, real media, Photoshop. T-shirt design

7. Fox Tree 2011, real media, Photoshop. Submission to the Cheltenham Illustration Awards

Digital Artist: And If I Was You?
Sandra Dieckmann: If I Was You sprung out of the desire to create a narrative between participating artists. I imagined an illustrated story that connected in a linear way and at the same time managed to bring together different ways of working. It's like a chain reaction between the illustrators and artists that are around at the moment. It gives everyone a chance to show what they would do!

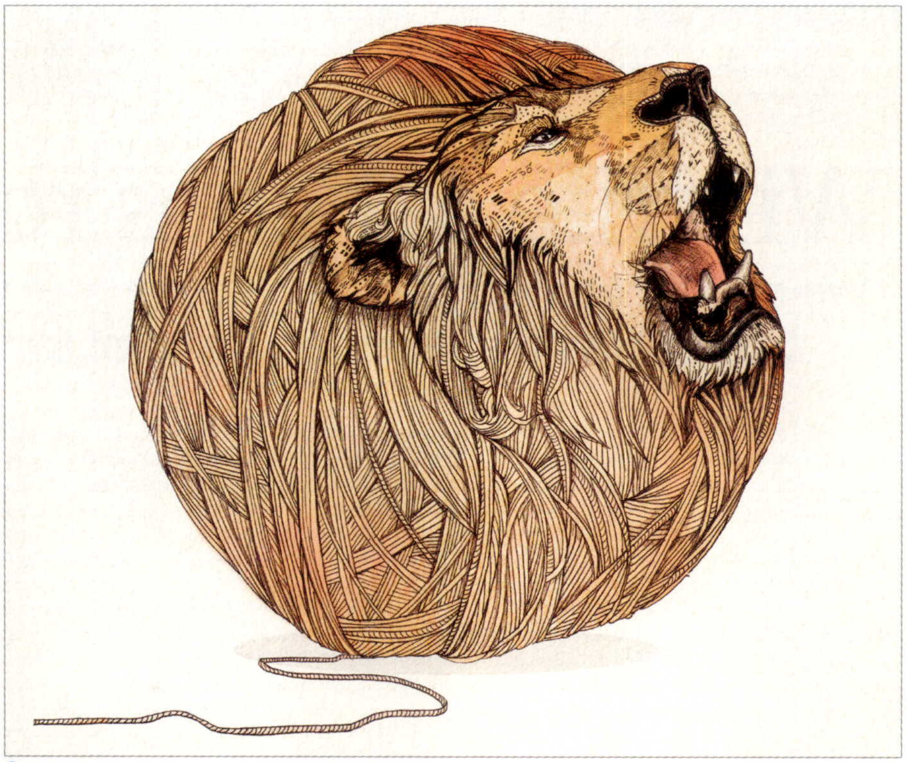
Both projects are great opportunities to look at each other's work, get a little exposure and meet people. I've been lucky enough to have met a few If I Was You artists this year, which was great.

These illustration projects are very much part of the creative community that I move within: **www.ifiwasyouproject.com**.

Digital Artist: And what about Creature Curiosity?
Sandra Dieckmann: My new project the Creature Curiosity Project goes beyond the previous two. I've teamed up with fellow artist, friend and teacher Liz Clough, in an attempt to bring illustrators and children together with an aim to spread creativity and self-expression. It gives the illustrators the chance to inspire and educate a younger generation with their work and exposure to fellow creatives, teachers, parents, arts organisations, charities and whoever else falls in love with the fantastical hybrid creatures. You can find out more about the project at **creaturecuriosity.tumblr.com**.

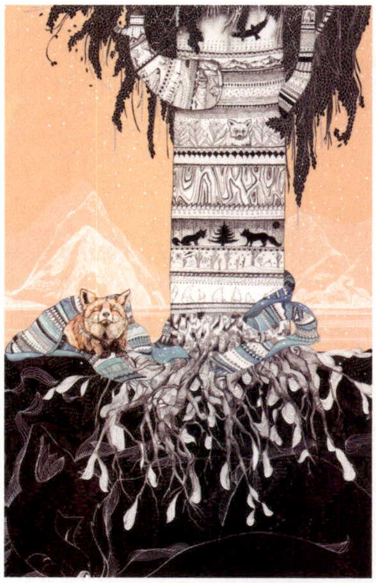
Digital Artist: What do you think is important about collaborative projects?
Sandra Dieckmann: Apart from my projects Haus Stories, If I Was You and the Creature Curiosity project, I have collaborated with artists on single images and projects at university years ago. I've also collaborated with fellow illustrator Jamie Mills on a series of Endangered Animals. I think that was my first big collaborative venture with only one other individual. You can see more here: **society6.com/sandradieckmann/Coming-Soon-RA**.

I think collaboration really depends on the chemistry between the involved parties. It's no good pushing ideas back and forward and always disagreeing. Collaborating with Jamie has been a dream. We have similar interests and aesthetics. This isn't a must but it helps things enormously. Apart from meeting a talented and sweet young man that has become a close friend now, collaborating really teaches you to make compromises and educates you about your own work as the criticism you receive can be very constructive. I enjoyed it greatly and hope that more is to come. So yes, I think it is important to try thing like this. There is a lot to learn from opening your doors.


6

Digital Artist: Finally, what are your plans for the coming year and the future in general?
Sandra Dieckmann: Find the end of the rainbow. Walk up the rainbow. Climb from there onto a mountain and slide back down through the snow. I just want to have fun while working as hard as time and energy permit. I'm really open to anything!

More exhibitions, life drawing, my book *Tukota*, commissions, a spot of travel maybe… whatever life has in store, I'm ready for it!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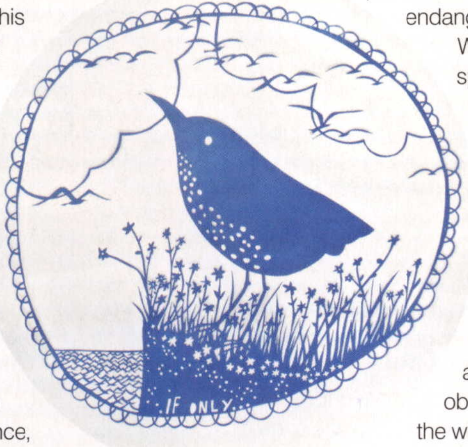
Wildlife art goes rock and roll

We caught up with Ceri Levy, curator of the exhibition Ghosts of Gone Birds that features some of Britain's finest creatives

"We're not trying to ram conservation down people's throats", explains filmmaker Ceri Levy, "it doesn't work in this day and age." The documentary maker is best known for his on-the-road rock docs, but after finishing up seven years of filming on Gorillaz documentary *Bananaz*, Ceri's next subject was a world away from the animated band. On holiday in the Isles of Scilly, he observed birdwatchers congregating around a rare species, and thought twitchers would make an excellent subject. But during his research – for a film to be titled *The Bird Effect* – he came across something that both fascinated and horrified him: extinction. As Ceri got more involved with the charity BirdLife International and its conservationist stance, he thought: 'Wouldn't it be great to help promote what they do?' Wanting to create a project that would "breathe life into extinct species and raise money and awareness", Ceri went about setting up Ghosts of Gone Birds, a concept show in which artists showcase some of the species now lost to the world.

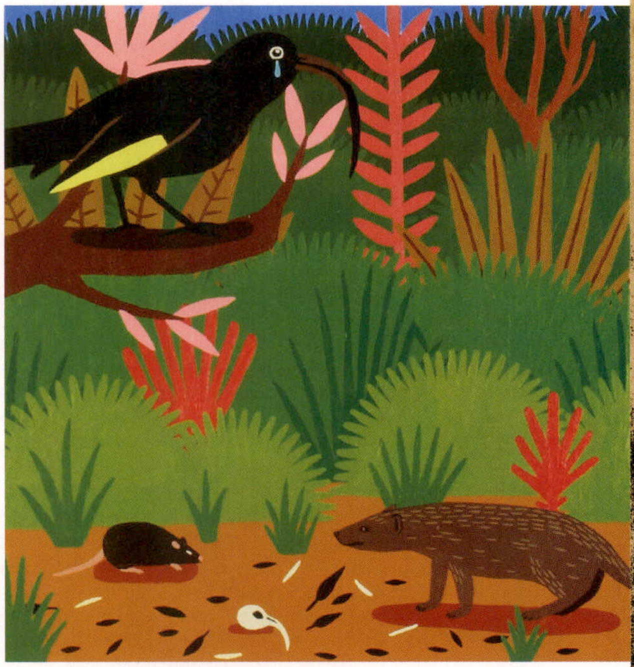


Left: If Only by Rob Ryan

But this isn't your usual feel-good eco exhibition. Aiming to "get out there in as many guises as possible" and create a "feeling like a rock and roll art event", Ceri called upon some of his celebrity connections to add extra flavour to Ghosts of Gone Birds events – actor Phil Daniels, musician Jimi Goodwin of Doves and a stellar host of artists and illustrators – showing "the diversity of what's been lost."

Each artist involved with the exhibition creates one or more pieces, showcasing (mainly) extinct birds. Their choices are "organically negotiated" to prevent double-ups and endless dodos, and in some special cases the artist can pick from the critically endangered list instead. When **Digital Artist** spoke to Ceri he was extremely excited that he'd "finally managed to get Olly & Suzi", the British duo who create art featuring footprints or other artefacts from animals they observe and paint in the wild. Other contributors include Ralph Steadman, Rob Ryan, Jack Teagle, Charming Baker, Sir Peter Blake, Jamie Hewlett and many more. In fact, it was after coming across Luke Pearson's artwork in **Digital Artist** that Ceri promptly signed him up to the show too!

Ghosts of Gone Birds has popped up all over the UK in exhibition spaces and at wildlife events, and this must-see riff on wildlife art is getting set for its biggest show to date from 2–23 November at the Rochelle School in London. But wasn't it all a bit unexpected? After all, Ceri originally set out to make a simple film about birdwatchers, but it's evolved into one of the year's most exciting art shows instead, and it's still ongoing. Ceri is unfazed by this new direction: "I'm a real documentary maker", he points out cheerfully. "If you're following a real-life story you never know when the end's going to be."



Above: Black Mamo by Jack Teagle

Find out more online…

Ghosts of Gone Birds
Web www.facebook.com/ghostsofgonebirds

BirdLife International
Web www.birdlife.org

Eco-friendly artwork Five more projects raising awareness through art

Artists for Conservation

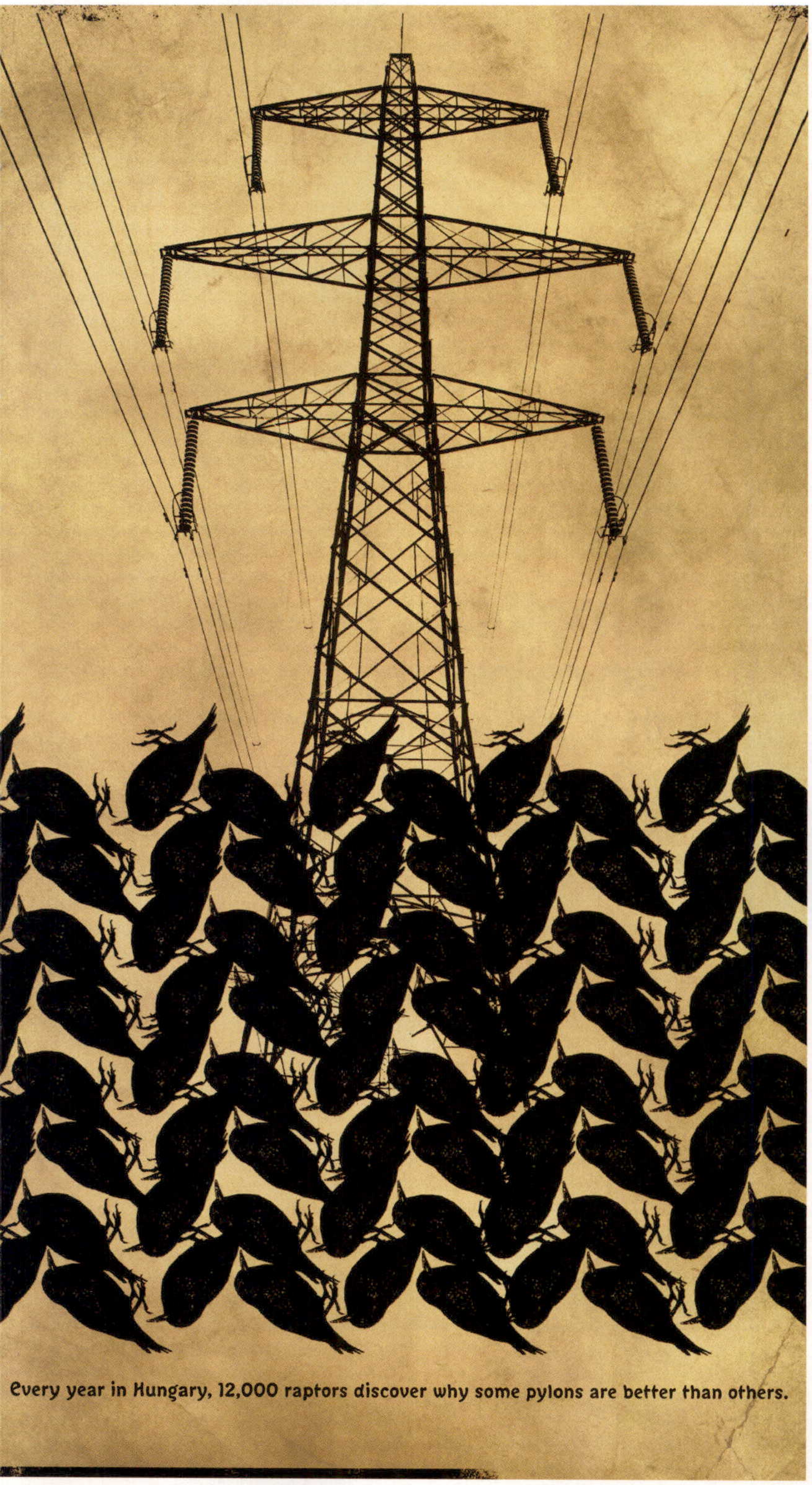
www.natureartists.com
This international, non-profit organisation is on a mission to raise awareness and promote conservation. Check out its Artist of the Day for a regular eco art fix.

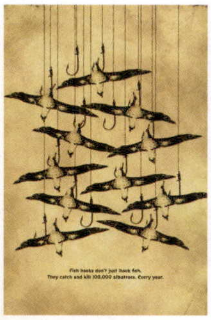
Eco Art Network

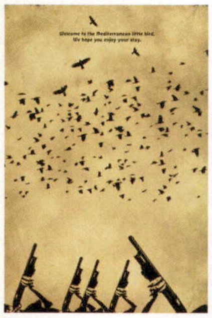
www.ecoartnetwork.org
This is a network of creative professionals dedicated to ecological art, creating from natural, sustainable materials and using environmental art to regenerate landscapes.

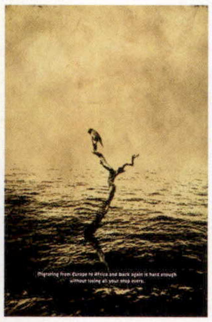
Endangered Ark

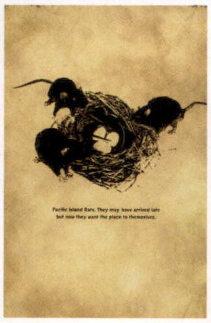
endangeredark.com
This group of artists – including **Digital Artist** regular Amber Hill – has created a deck of cards featuring critically endangered animals. 10% of all profits are donated to charity.

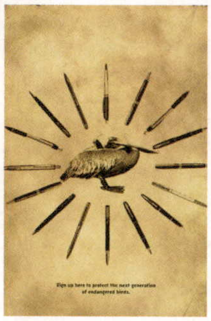

Every year in Hungary, 12,000 raptors discover why some pylons are better than others.


Fish hooks don't just hook fish.
They catch and kill 100,000 albatross. Every year.


Welcome to the Mediterranean little bird.
We hope you enjoy your stay.


Migrating from Europe to Africa and back again is hard enough
without losing all your stop overs.


Pacific Island Rats. They may have arrived late
but now they want the place to themselves.


Sign up here to protect the next generation
of endangered birds.

Poster series These poster prints raise awareness of issues that affect birdlife. Ceri and the Ghosts crew hope to make them available to buy very soon.

NDANGERED SPECIES PRINT PRO

The Endangered Species Print Project

endangeredspeciesprintproject.com

This project sells limited edition illustration prints of critically endangered species too.

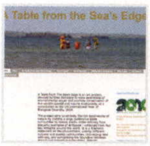


Table from the Sea's Edge

A Table from the Sea's Edge

atablefromtheseasedge.com

Silas Birtwhistle's art project focuses on coastal and marine environments. This driftwood-based project is exhibiting internationally.

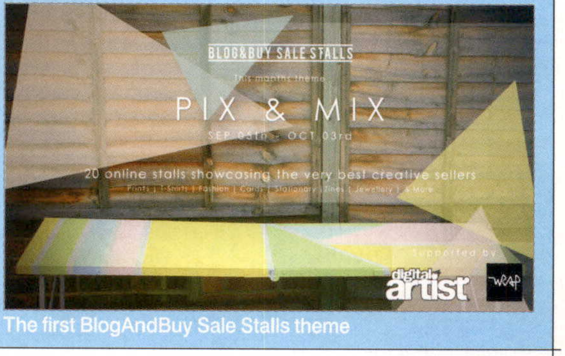
BlogAndBuySale launches Stalls

This curated monthly online marketplace is a great place to buy and sell arts and crafts

James Fox and Josephine Shepherd set up BlogAndBuySale as a way to help creatives showcase and sell their arts and crafts. Now they've come up with an even better idea – a curated monthly online sale. "Visitors to the online market will get the chance to rummage through the various products on each stall to find a hidden gem, and we promise no knock-off DVDs or old granny jumpers!" James told **Digital Artist**. "The aim of the monthly event is to help showcase the best creative sellers from around the world. It also provides a place for people to shop for creative products all in one place. Each month's sale has a different theme, so there will always be fresh products and sellers. We help to point people in the right direction to find something unique and amazing. There are so many wonderful creative products out there. A lot of the time they are just sitting in people's online shops, which is all well and good, but if people don't know about them who is going to buy them? That's where we come in, we want to help promote and showcase people's products to the world through our site."

With rosettes for stalls who get the most attention on social networks, or are chosen by James and Josephine as that month's Guest Creative (**Digital Artist** had the honour of being the first of these in September 2011) and prizes for buyers too, this is the most fun online arts marketplace we've seen.

James and Josephine of BlogAndBuy Sale


BLOG&BUY SALE STALLS
This months theme
PIX & MIX
SEP 05th - OCT 03rd
20 online stalls showcasing the very best creative sellers
Prints | T-Shirts | Fashion | Cards | Stationery | Zines | Jewellery | & More
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The first BlogAndBuy Sale Stalls theme

deviantART deviation

Each issue, Fiona Hooley from deviantART will bring us news, trends and updates

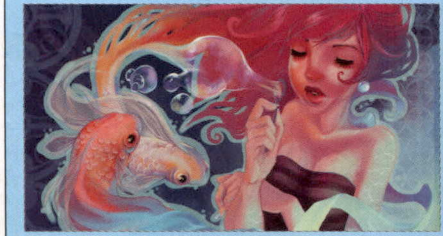
With everyone getting ready to go back to school, we've seen some seriously awesome deviations come from technique practice and experimentation.

Blowing Fishes, by Miiwer (**miiwer.deviantart.com**) was made while practising colour skills. We think that the practise has paid off here, and love the way that the blue and red tones complement each other.

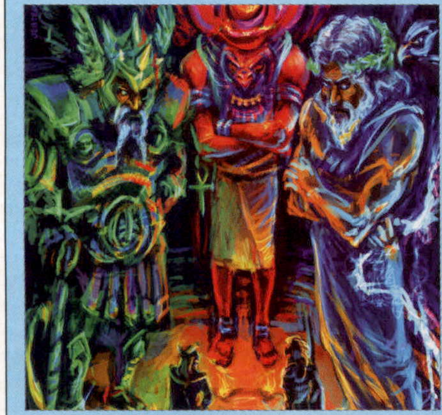
Dreaming Boy, by Henrique Jorge (**henriquejorge.deviantart.com**) is a really beautiful design that captures the power and innocence of childlike imagination.

We love the thought of Zeus, Ra and Odin all in one room from Jesterry's Divine Tribunal (**jesterry.deviantart.com**), and the vibrant palette used is really creative.

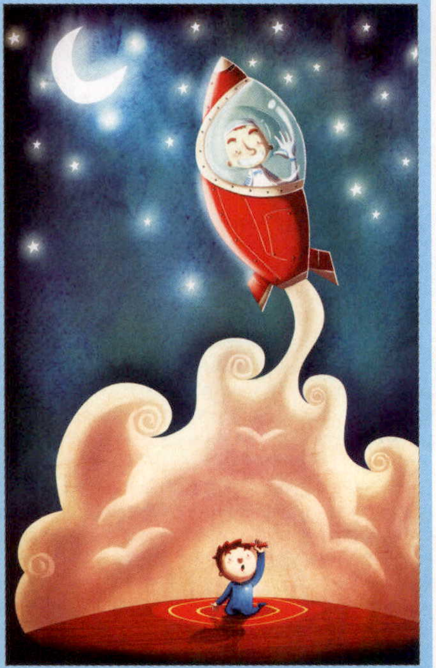
Next month we'll be taking a look at some of the artwork that's come from the newly-joined members of our community, so until then, stay devious!



Blowing Fishes by Milwer



Divine Tribunal by Jesterry



Dreaming Boy by Henrique Jorge

Fiona Hooley, Director of Community Operations
deviantART.com | fiona@deviantart.com

Find of the month

© Lark Press

Small but sweet

Nature-inspired designs with a 100% recycled finish

Graphic designer Jean Sammis creates a range of greeting cards, calendars and journals for her online Etsy shop, Lark Press.

Each design captures a delicate, textured and elegant reflection on our natural surroundings. With a focus on birds, trees and plants, these products would make the perfect gift for a nature-loving person.

Jean's small journals are made out of 100% recycled paper, creating a lovely smooth finish. These very sweet, small books are the perfect size for everyday use, to have in a pocket and capture those spontaneous creative moments.

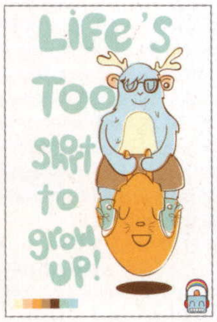
Lark Press is full of high-quality materials and products, with clean and inspirational designs. The only problem is choosing which one you want first! Visit Lark Press' online store for more products and creative designs. **www.etsy.com/shop/larkpress**

Next issue

Get a sneak peek at what's in store for the next issue

Out 2nd Nov 2011

Digital Artist regular Samantha Eynon gives us a tour of the family business, print brand Robots and Rainbows.



And much much more....

- Get the look of retro transparencies
- Use thread textures in your artwork
- Learn to paint with sumi-e in Painter
- Paint with watercolour... in Illustrator!
- Discover how to create tesselations
- Add characterisation to scenic art

Creative products

Hungry for knowledge? Check out other artistic products

Out now!

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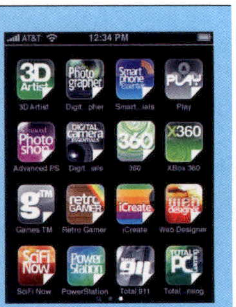
Download some of your favourite Imagine Publishing titles from Apple's App Store and take them with you wherever you go!



3D Artist

Our sister title is full of information and inspiration for 3D fans, with artist tutorials and industry interviews.

Advanced Photoshop

Get a monthly fix of tutorials, interviews and features from Photoshop professionals.

Photoshop Creative

Creative projects for Photoshop enthusiasts, from image-editing through to manipulation

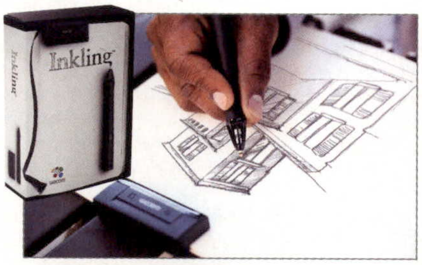
All available from www.imagineshop.co.uk

Wacom gets an Inkling

Meet the revolutionary pen stylus that will change the way you sketch

Wacom has figured out that most of us like to draw on paper. We then scan our artwork, where it needs digital cleanup or tracing on-screen. Now Wacom has taken the scanner out of the equation with the Inkling, which is nothing short of revolutionary for mixed-media artists.

Working on any kind of paper, the ergonomic ballpoint pen connects via infrared to a receiver, which stores and digitises brushstrokes. Press a button and you'll start a new layer on your digital drawing, all while sketching in your Moleskine. The receiver stores the digital version of the sketch and, using the built-in Sketch Manager software, uploads it via USB to your computer. Your layered sketch can then be saved in a range of formats including TIFF and JPEG, or opened as a raster-based image in Photoshop or a vector in Illustrator (CS3 and higher). You can refill the ballpoint with any standard pen refills to get the ink and nib type you like, and both it and the digital drawing are pressure-sensitive. The Inkling is on sale now from **www.wacom.eu** priced at £149.99/$199US.



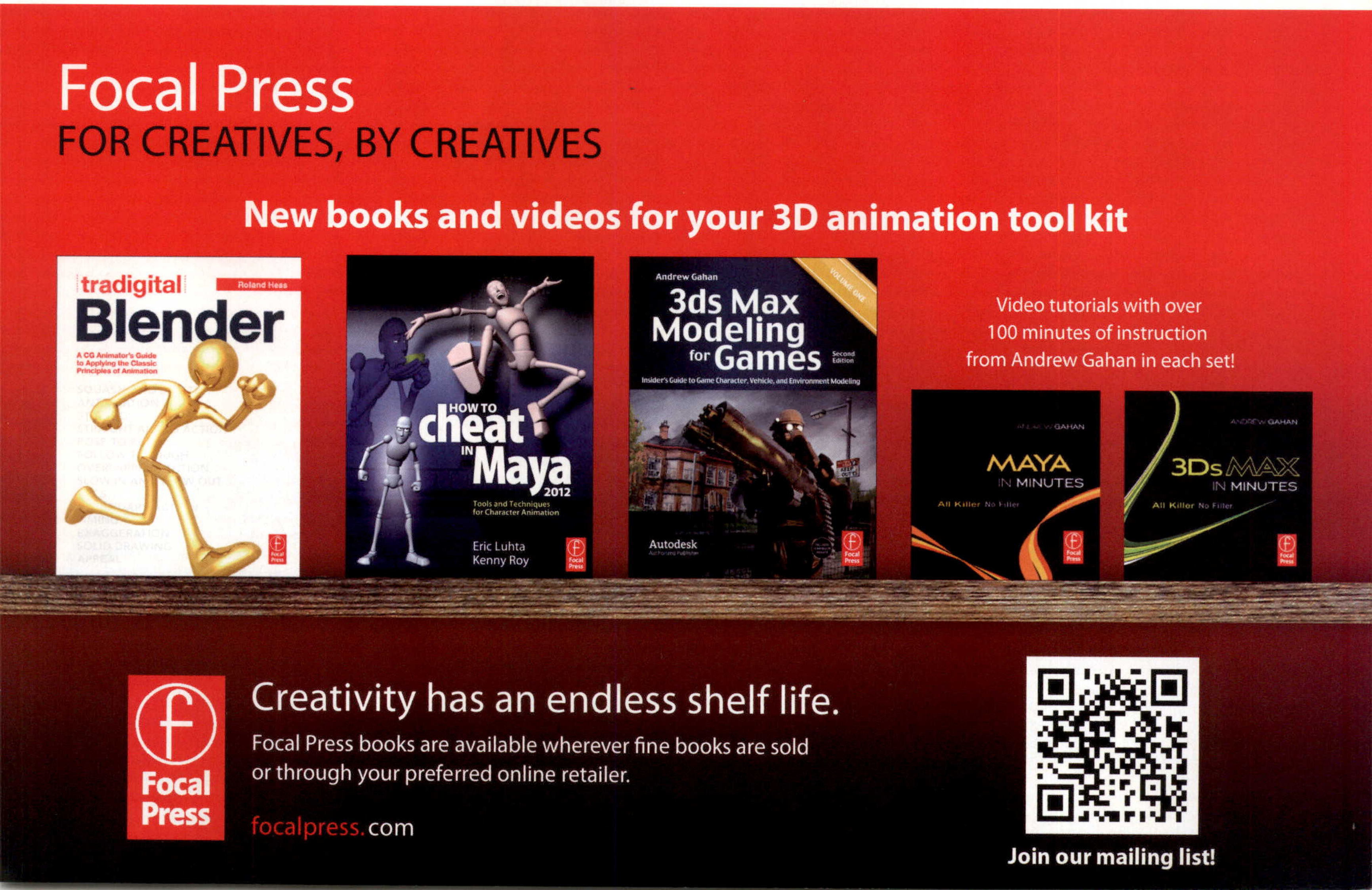
Adobe
Photoshop
Elements 10

Photoshop Elements 10 is released

The latest version boasts new features for artists and photographers alike

Adobe has released the latest version of its approachable image editor, Photoshop Elements 10. It boasts some new features drawn from the more grown-up iteration of the software, including new filters, photo effects and a Guided Edits system to help newcomers to photo editing get the most from the program.

Users can add text to paths and use other compositional options like the Rule of Thirds and the Golden Ratio. Elements 10 is £79.99 ($130US approx) or £119 ($190US approx) when bundled with video editor Premiere Elements.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ANDREW GAHAN
MAYA IN MINUTES
All Killer No Filler
ANDREW GAHAN
3Ds MAX IN MINUTES
All Killer No Filler
Focal Press

The Gallery

Three pages of inspirational art from digital masters

Featured artists

Caroline Seales
viridian-house.blogspot.com

"I graduated from UCLAN and since then I have been working on illustrations and customising ball-jointed dolls."

Chong FeiGiap
dsngiap.deviantart.com

"I'm 24 years old, from Malaysia and a digital artist. I'm influenced by great artists like Makoto Shinkai and Theo Prins."

Estúdio Romeu & Julieta
www.romeuejulieta.net

Jean Campos produces commercial illustration through his studio, Romeu e Julieta.

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www.digitalartistdaily.com

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Once registered, you can upload images to your gallery – there's no limit on numbers but check the size criteria.

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Email or post

You'll be missing out on a thriving community, but if you'd rather submit your work by email or post, here's how. Save your work as a maximum quality JPEG or zip it up as a TIFF and email it to the address below. Please include your contact details! You can also send your images on CD. The addresses are:

digitalartist@imagine-publishing.co.uk

The Gallery, Digital Artist,
Imagine Publishing, Richmond
House, 33 Richmond Hill,
Bournemouth, Dorset,
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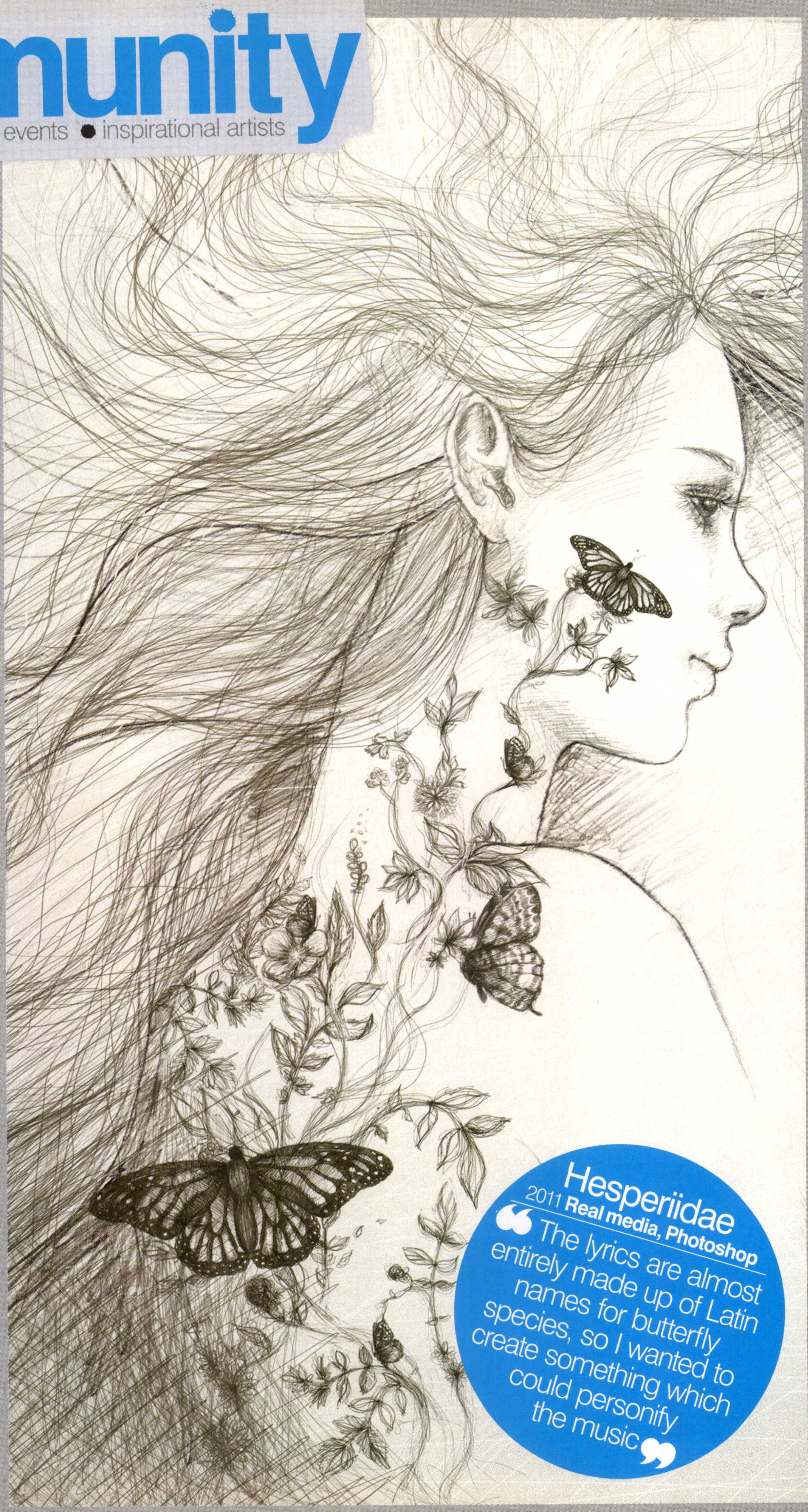
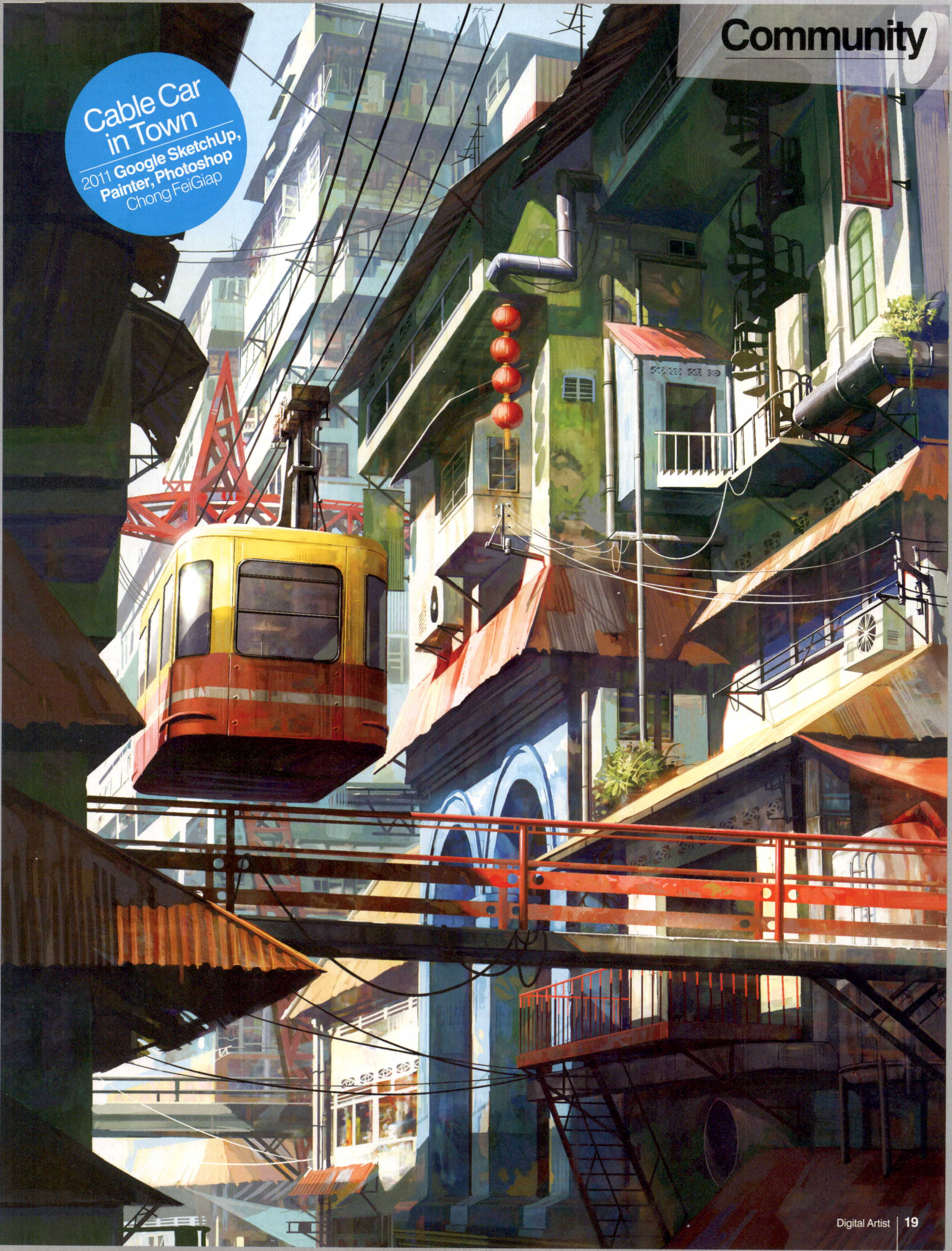


Hesperiidae
2011 **Real media, Photoshop**

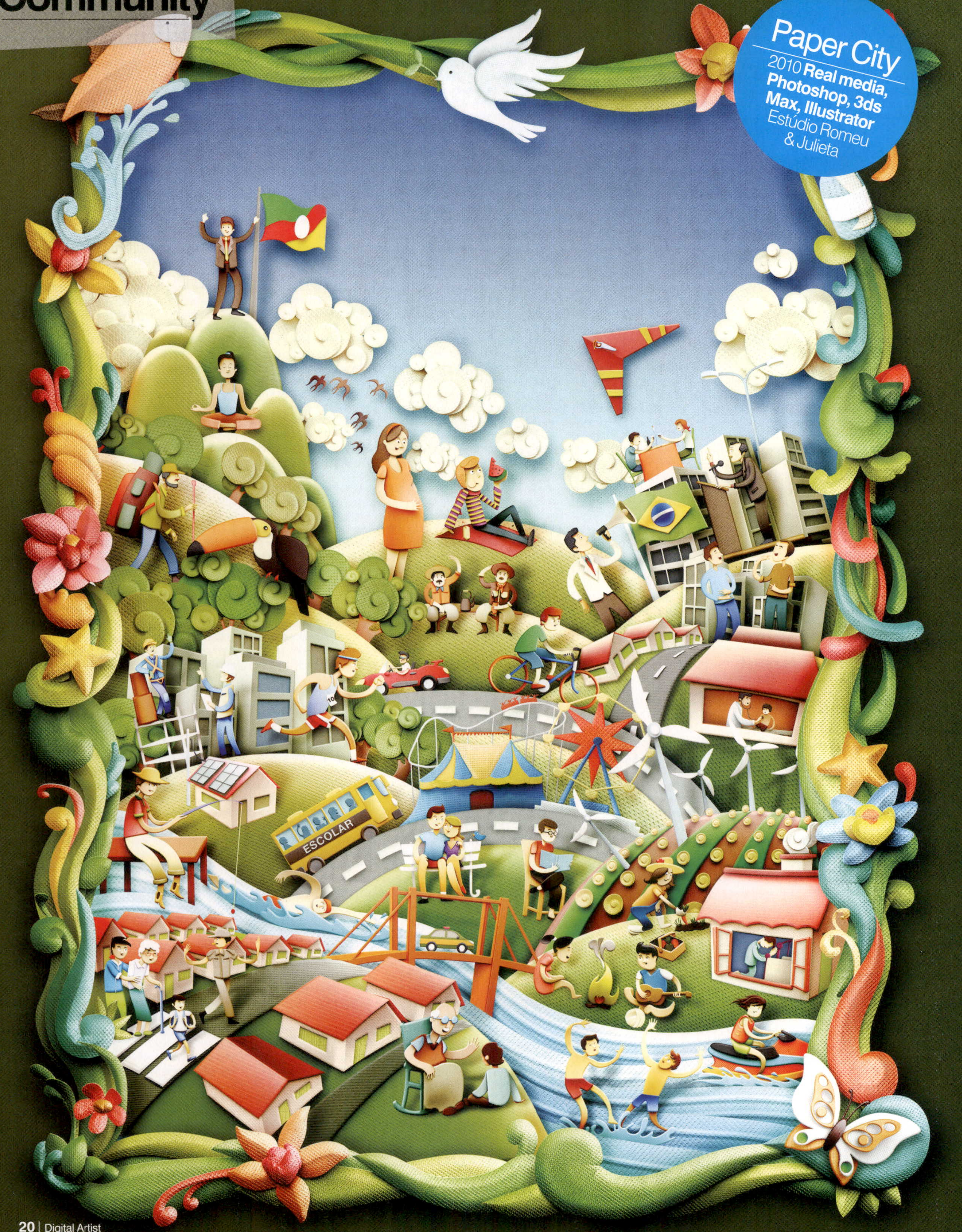
"The lyrics are almost entirely made up of Latin names for butterfly species, so I wanted to create something which could personify the music"



Cable Car in Town

2011 **Google SketchUp, Painter, Photoshop**

Chong FeiGiap



Paper City
2010 **Real media, Photoshop, 3ds Max, Illustrator**
Estúdio Romeu & Julieta

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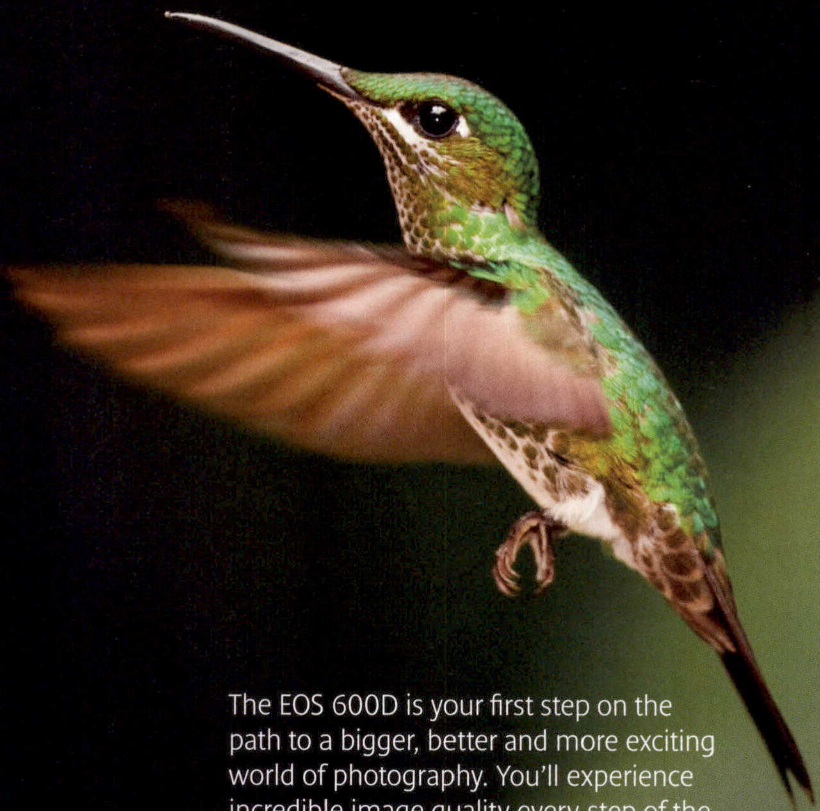

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Community

news • tools • resources • events • inspirational artists

Zeitgeist

Stuff that you'll love...

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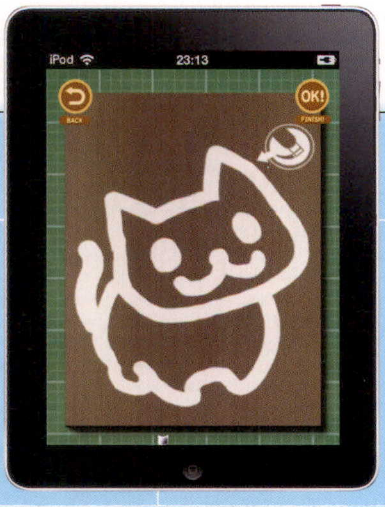
Photojojo iPhone case $42.00US (£25.74 approx)

photojojo.com

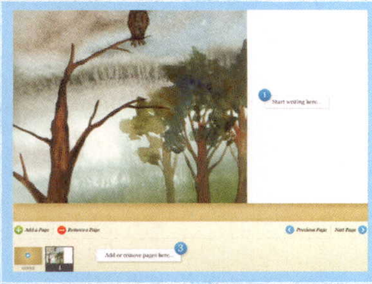
How hip is this case? Designed for the iPhone, check. Camera shaped, check. Made of wood, check. It really is impossibly cool in a sustainable, naturally-sourced, retro way. It's available in Bamboo or Walnut from the Photojojo online store.



UKIYOE – Woodcut

tinyurl.com/DA-Ukiyoe

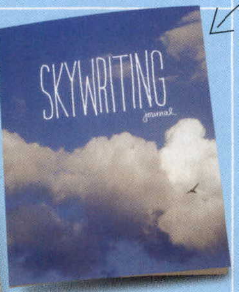
This free app lets you reproduce the effect of Japanese ukiyo-e woodblock printing on your iPhone or iPad. Draw and carve your design with the Chisel brush then layer on ink with a roller and print by rubbing over the screen. It has built-in designs to get you started as well as a blank canvas.



Storybird

storybird.com

Storybird is a website that reverses the process of traditional book illustration. You can select artwork created by a range of illustrators (or share your art with the community) and create your own story based on it, which can then be transformed into books or iPad-friendly PDFs.



Skywriting Journal $16.95US (£10.38 approx)

www.quirkbooks.com

If the Walls Notebook we featured last issue was a bit too infra dig for your tastes, take a look at the Skywriting Journal from Quirk Books instead – its pages are a series of skyscapes perfect for jotting down inspiration or illustrations.

Envelop tote bags €19.99 (£17.69/$27.25US approx)

www.envelop.eu

Tote bags are perennially popular, but how do you stand out from the crowd? Envelop is a fantastic site that can help. Showcasing designs from a wide range of illustrators, it even lets you know how many other people have bought the design you've selected.

> "These quilts from Haptic Lab... are appliquéed with amazing cartographic designs"

Haptic Lab Soft-Maps $450.00US (£275.80 approx)

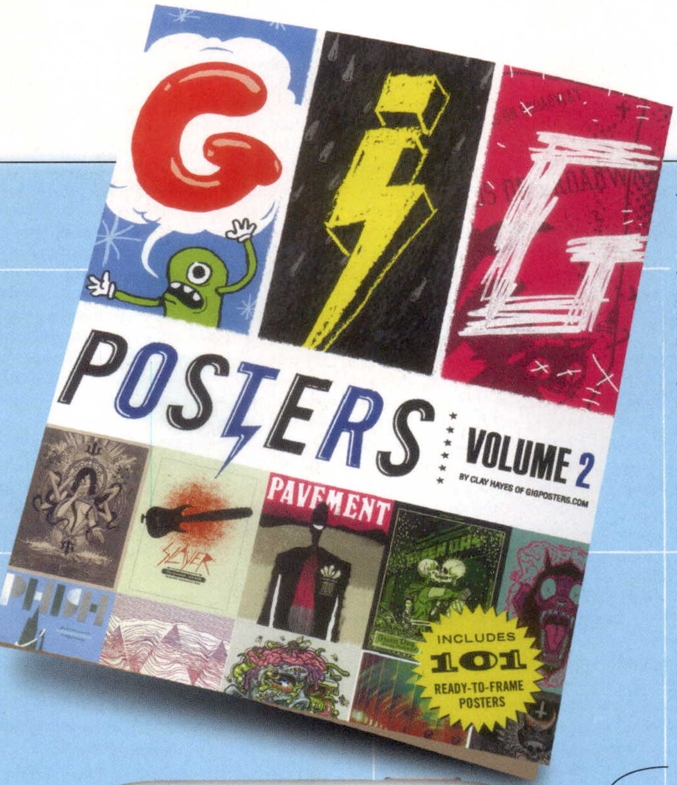
www.hapticlab.com

The weather's getting colder and the nights are drawing in here at **Digital Artist** Towers, so we want one of these gorgeous quilts from Haptic Lab to keep us snug on wintery nights. They're appliquéed with amazing cartographic designs of London, New York and Paris.

What's hot

October – November 2011

Retro futurism
Upsdell red Ink
Penguin Classics
Reappropriated porcelain
Moths Iced cupcakes
Tesselations
Pumpkin motifs
Duochrome nail polish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INCLUDES 101 READY-TO-FRAME POSTERS

Gig Posters Volume 2 $40.00 (£24.50 approx)

www.quirkbooks.com

The second in the series by Clay Hayes of GigPosters.com, this is a celebration of the best in contemporary concert posters. Some of the bands you've heard of, some you haven't, but all are united by the incredible artwork promoting their gigs – which is printed on 101 perforated A3 sheets inside the book so you can even paste up the best of these awesome posters.

The Upset £40.00/$69.00US

www.gestalten.com

This collection of work from young, contemporary artists is a real joy. Editorially it rails against the stylistic distinctions made by the fine art world and terminology such as 'lowbrow' and 'street art', but reappropriates them to describe the new wave of illustration.

The Ride journal £7.00 ($11.45US approx)

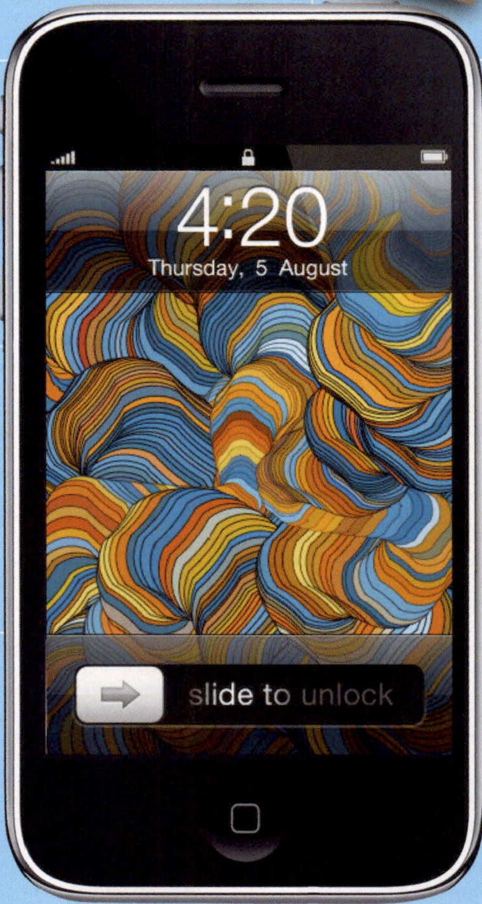
theridejournal.com

With covers by ilovedust, this is no ordinary cycling magazine. "We set up *The Ride* journal to see if anyone else wanted to read a slightly different take on cycling magazines. We wanted to focus on the stories of the riders themselves [and] … showcase some of the creativity that runs through the cycling world", editor Philip Diprose told **Digital Artist**.

The Odd Luminary

theoddluminary.com

This online store has a distinctly steampunk concept, based around eponymous character the Odd Luminary and his pet owl, Bubo, who are ostensibly the collectors and curators of the shop's whimsical stock, which ranges from cheaper toys and prints to luxuriously-priced hand-made art books. Delightful.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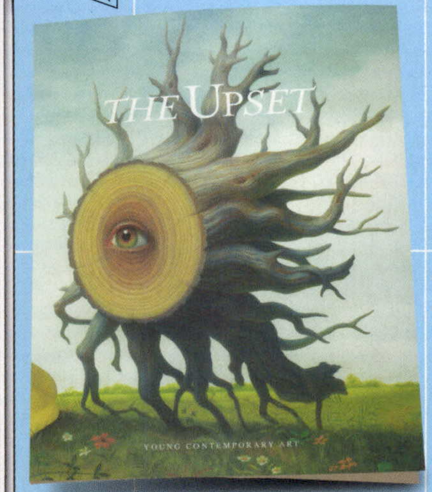

THE UPSET
YOUNG CONTEMPORARY ART

WURM £1.49/$1.99US

wurmapp.com

This little generative art app is great fun to play with, as colourful fractal designs swirl soothingly around your iPhone or iPad, controlled by your finger. It features a wide range of pattern and colour controls, so is also useful for creating semi-abstract pattern artwork.

TRACKING CONTACT ABOUT HELP BLOG LOGIN
THE ODD LUMINARY
AN ONLINE CURIO SHOP SPECIALIZING IN FINE ART & HANDMADE ODDITIES FROM AROUND THE WORLD
THE GALLERY
THE LABORATORY
THE ATTIC
THE LIBRARY
THE PARLOR
THE VIVARIUM
Help | Contact | About | Tracking | Blog | Wish List | Sizing Chart | Privacy Policy | Return Policy
© 2011 The Odd Luminary. All rights reserved. Ecommerce Website Development by MEV

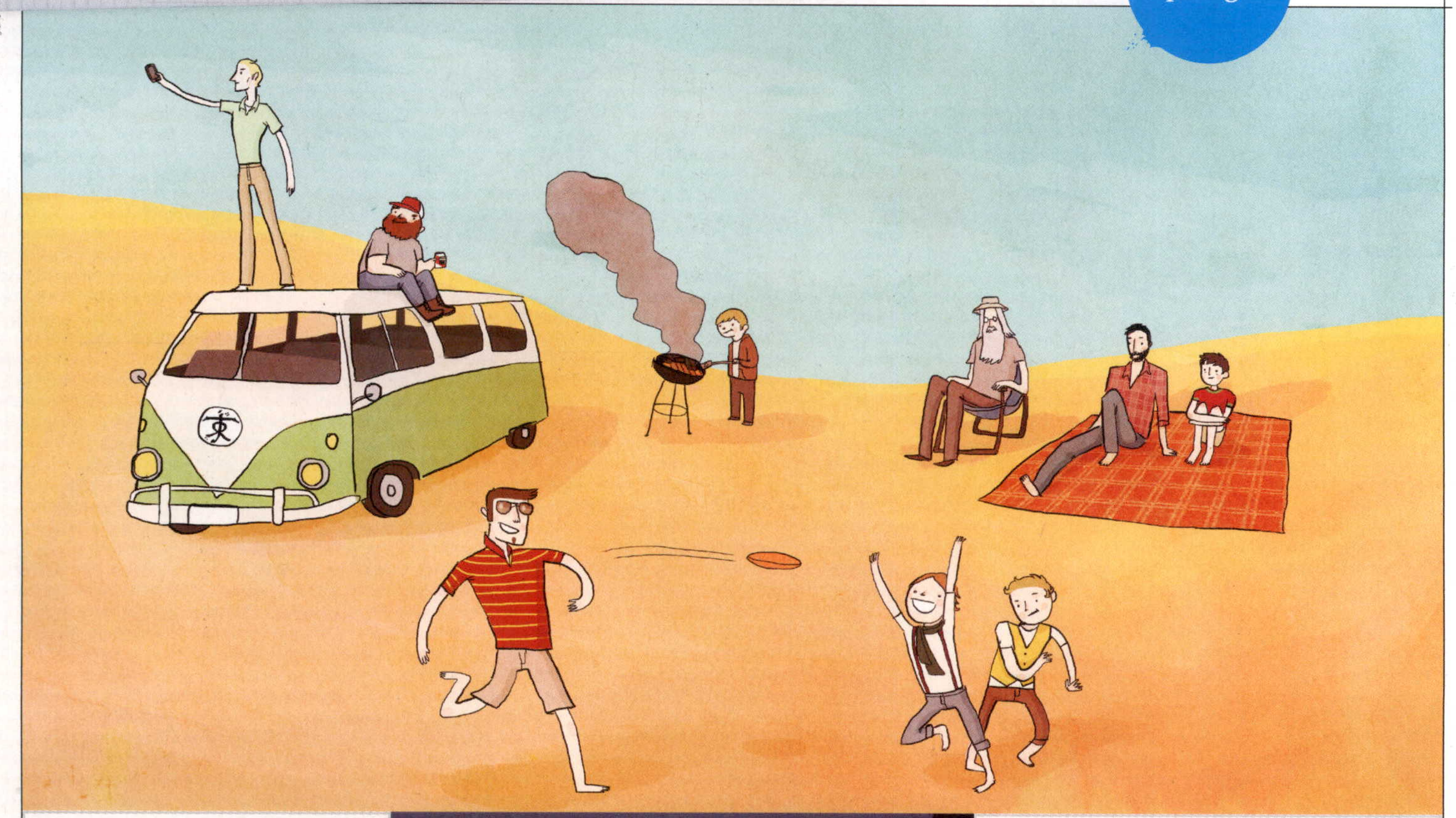
Poketo Howie Tsui wallet $20.00US (£12.26 approx)

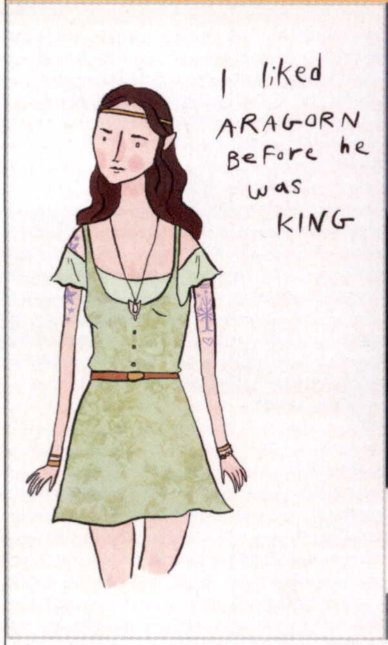
poketo.com

Poketo specialises in capsule concept collections of accessories and its Afterlife collection of wallets feature some amazing illustrations. This one is by the globetrotting Howie Tsui, who combines influences from Asia, Africa and the West in his artwork. Sadly it won't hold that much cash, but as artists we're used to that…

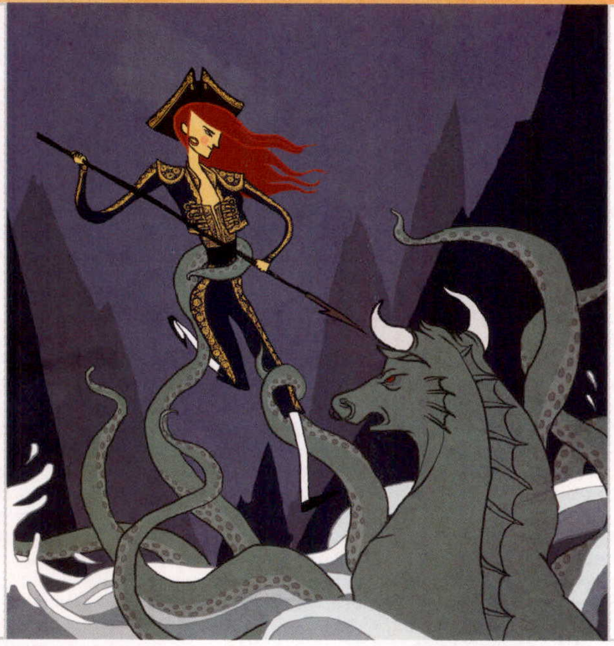
> "The whimsical stock ranges from cheaper toys and prints to luxuriously-priced art books"

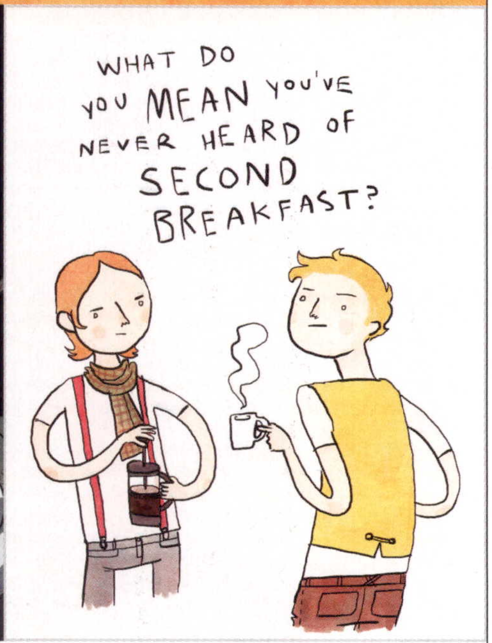
Artist Spotlight





I liked ARAGORN Before he was KING





WHAT DO YOU MEAN YOU'VE NEVER HEARD OF SECOND BREAKFAST?

Noelle Stevenson

This hip adventure-influenced illustrator puts bros before prose

Noelle Stevenson describes her style as "loose, noodly, off-the-cuff and irreverent.

"It's naive, but with a bit of an edge. I try to approach everything with a sense of humour", explains the 19 year old, who is a third year illustration student at Maryland Institute College of Art in Baltimore, US. "I'm particularly fond of nautical imagery, science fiction and adventure-themed motifs. I like superheroes, pirates and other romantic figures", elaborates the creator of the Broship of the Ring series, a pop-cultural riff on Tolkien's classic fantasy novels *The Lord of the Rings* that stars a fellowship of hipsters. "I also like drawing holes through people", she adds. "It's just a thing I do!"

Working with a mixture of Photoshop and real media to create "an ambiguously traditional look", Noelle's work is stylised but full of soul, combining a deliberately childlike use of linework with an inky edge and her quirky sense of humour. "I would love to write and illustrate my own books and graphic novels – to do whatever I can to bring these worlds, stories and characters that are in my head to life", she says of her ambitions.

web **noellestevenson.blogspot.com**
email **nstevenson@mica.edu**

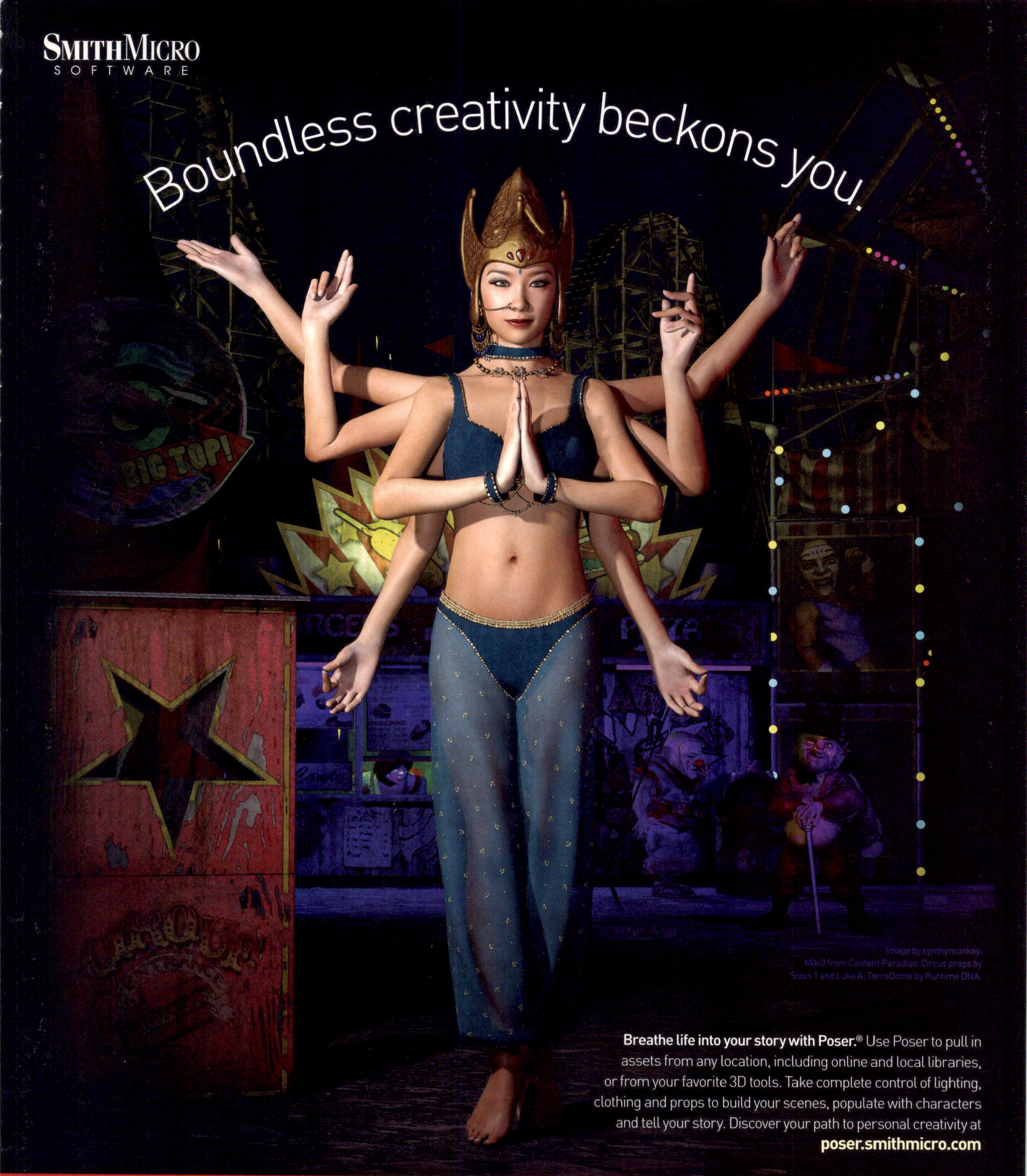


Image by synthymonkey.
Miki3 from Content Paradise. Circus props by
Sixus 1 and Luke A. TerraDome by Runtime DNA.

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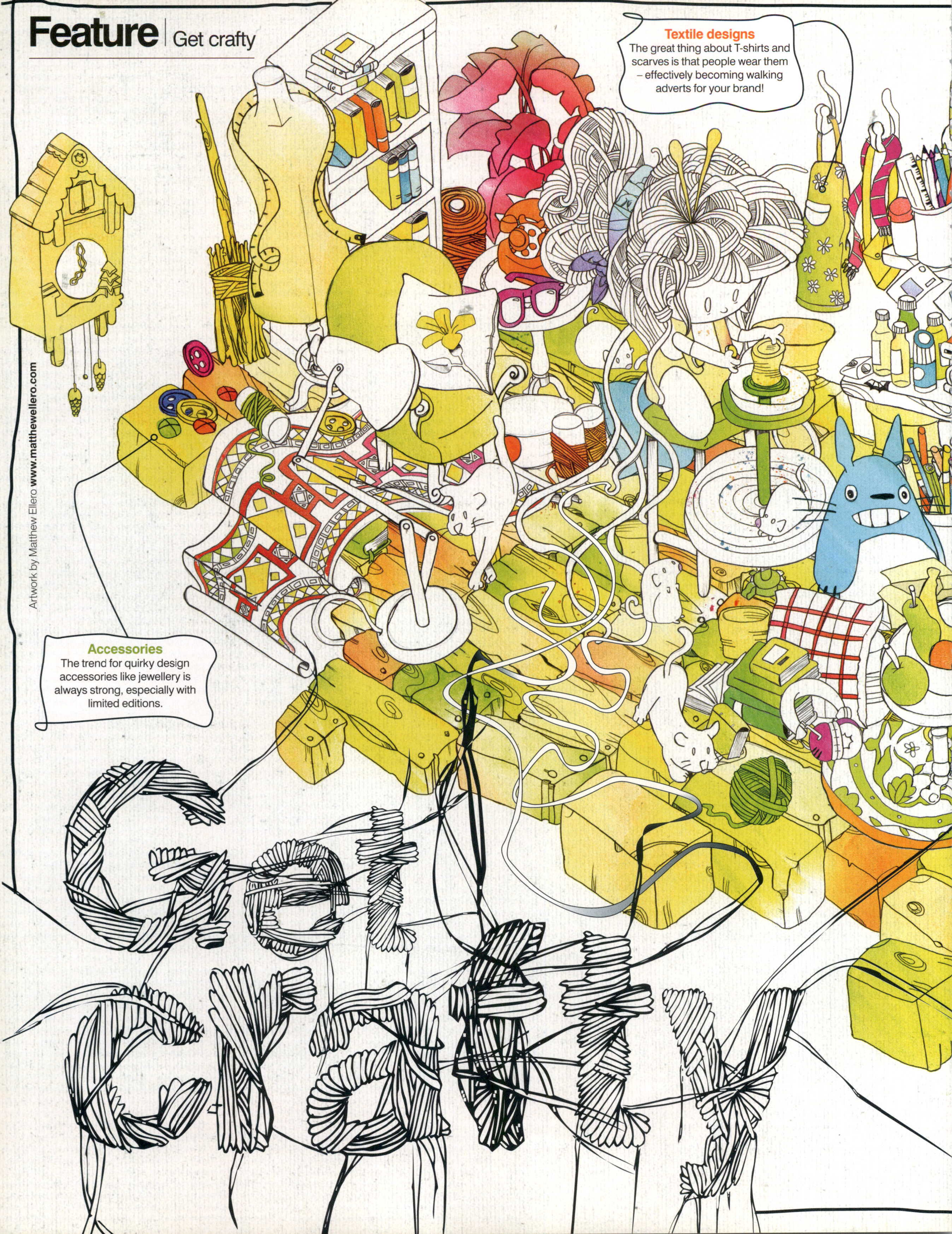

Textile designs
The great thing about T-shirts and scarves is that people wear them – effectively becoming walking adverts for your brand!

Accessories
The trend for quirky design accessories like jewellery is always strong, especially with limited editions.

Artwork by Matthew Ellero **www.matthewellero.com**

ctrl
alt
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8
OCT

Digital art
Limited edition prints are popular especially if you hit the sweet spot in terms of pricing – think affordable but highly collectable.

Ceramic designs
We can't name an illustrator who doesn't like a nice cup of tea – especially when it comes in a beautifully painted mug.

There used to be a real snobbery about 'arts and crafts', but the internet has made them trendy again

Once upon a time, crafters were grannies – quietly scrapbooking, quilting and knitting their bootees. Crafts used to be something sold by the WI at the village fete. These days, however, crafters are artists, pure and simple. Often they are illustrators or designers who have full-time jobs or successful freelance careers, but who supplement their income and expand their creative horizons by making their own jewellery, ceramics or textiles. Many of these people find their home-made endeavours doing so well that crafts become their careers. This change is down to one simple thing: the internet. The rise of eBay and Etsy, as well as the ease with which artists can set up their own sites, has meant that trendy, artistic crafts have an audience.

The result is that the barrier between 'art' and 'craft' has broken down, as artists are happily doing both, with their work feeding back and forth across the different mediums they work in.

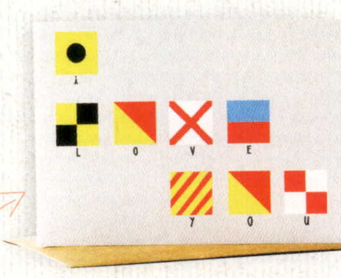
One such artist is illustrator Lieke van der Vorst (**www.liekeland.nl**), who sells postcards, prints and mugs through her site. The ceramic element came about when she and her boyfriend realised how easily people throw things away: "We buy new things when old things are broken or, even worse, when we just don't like them anymore… You should love your products and enjoy them when you use them." Van der Vorst now makes and sells her Big Tea mugs, which have become the biggest sellers on her site. She thinks this is because "they are very personal and hand-made. The mugs are not for sale in stores… and every one has an illustration on the mug and a unique number under it." Simply, she says, "I love to work with ceramic and combine this beautiful material with my illustrations."

But the thing about the new-found success of arts and crafts is that some artists are now expanding beyond what they can themselves produce. So while Van der Vorst's mugs are all unique, homewares specialist Michelle Mason (**www.michellemason.co.uk**) now has her products stocked by Liberty and WH Smith. The illustrator, who describes her style as "illustration with a graphic feel and typographic influences and with a nod to mid-century design", doesn't manufacture the products. "I have them made in various factories up and down the UK."

This span of possibilities is one of the things inviting designers and illustrators into the world of arts and crafts. But it's possible there's a touch of *The*

Equus scarf print by Lee May Foster-Wilson

Above: Timeless Tiger by Angela Rossi



I Love You card by Christine Schmidt

Emperor's New Clothes about it. Christine Schmidt, who sells quirky cards through her site, **www.yellowowlworkshop.com**, says she has heard a lot about "this arts and craft renaissance. I am not sure what to make of it because I have always been lucky to know people that enjoy making things. Are more people making things or are we just hearing more about it because of the internet?" But she admits that she is "impressed every day by the work of others."

Lee May Foster-Wilson, who makes and sells both textiles and jewellery (**www.bonbiforest.com**) believes that "the arts and crafts scene in this country seems to have changed and developed a huge amount even in the short time I have been working and paying attention to it… When I started out I looked a lot to the American crafts scene for inspiration, it seemed that all of the exciting stuff that was going on out there hadn't really arrived here yet." She continues that since the rise of Etsy and Folksy, and crafts becoming something of a trend, she has "noticed a lot more designers making some very interesting and experimental work, and generally upping their game a bit. The internet is a huge place and it takes work to stand out, I think that is being reflected in a lot of the work we are seeing now."

Jewellery and textiles designer Mary Winkler (**www.acrylicana.com**) has definitely noticed "an upsurge of acrylic jewellery recently. More companies have sprouted up allowing artists to have small-run printed products as well. It's been a boon to indie artists, but makes it harder when the marketplace gets a bit flooded." She's not worried, though: "Each trend will die down over time, another will take its place, and those who are left standing with their work can adapt it to what sells as well as what is timeless. Good art is good art, regardless of presentation."

As in the rest of the art world, the desire to be green is a big influence too. Angela Rossi (**www.beatupcreations.com**) does her bit by finding "fabulous antique plates and making them relevant again by adding juxtaposed images." The idea came to her because her mother was an avid antique collector, who downsized and had to get rid of "loads of stuff, and in that 'stuff' were many old plates. Some of which were old portrait plates with demure ladies posed in proper positions and big fluffy dresses. They were all beautiful with hand-painted details, gold accents and wonderful porcelain but in reality they did not exactly match my modern, urban style. So, were they useless?" Rossi decided not, and Beat Up Creations has gone from strength to strength.

The great thing about a vibrant scene is that there's room for a wide variety of styles and tastes, and among the fads and trends more enduring work is emerging. While there is certainly an inclination towards the home made at the moment, Michelle Mason's more high-end designs are flourishing too. She believes that, "even in a recession, there is room for both hand-made craft and digitally manufactured products. Yes, the home-made look is quite current as is the desire for nostalgia and originality, but designers such as myself, producing bone china products, rugs and furniture are creating the keepsakes and heirlooms of the future."

Ceramics – DIY VS ready made

Lieke van der Vorst and Angela Rossi explain their processes

Readymade

Inspiration is there
"Most of the plates that I use come from local antique stores. A couple of times a year I go up and down the Pacific coast hitting as many as possible", Angela Rossi.

You're being green
"I feel good about reusing old plates and making them relevant again. There are enough plates on this planet that we would never need to make another…" Angela Rossi.

Easier to get started
"I actually do have a kiln and sometimes use regular ceramic decals. Using DIY decals at home would be a great way to experiment with this technique, though", Angela Rossi.

DIY

You decide everything
"The form of the product is very important and I want to make it all, not only the art. The illustration has to fit with the product and the other way around", Lieke van der Vorst.

The tactile pleasure of clay
"First we made a foam model of the mug. From there we make a plaster mould. In this mould we make the mug with moulding clay. After drying for two or three hours we take the mug out of the plaster mould and make it smooth. Then the mug has to dry for a week, so all water inside the clay will have been evaporated", Lieke van der Vorst.

Control over the materials
The con [of pre-made ceramics] is that each plate is made of a different clay composition (ceramic, porcelain, bone china, milk glass and so on) and each reacts differently, so there is a lot of trial and error. Real gold is also difficult to work with as well as the hand-painted details that some of the plates have", Angela Rossi.

The piece will be unique
"They are all completely new illustrations, because people let me know what they would love to see on their mug. Last time I had a mug with gorillas", Lieke van der Vorst.

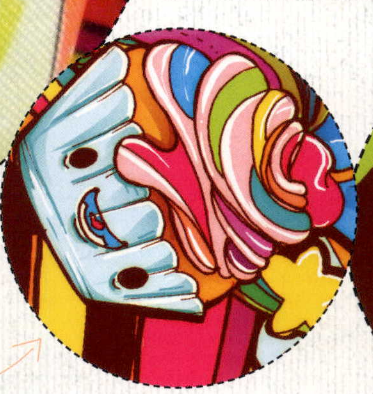
Step 5 The final design was printed on canvas and used as luggage in the launch of the Acrylicana line

Textiles with…

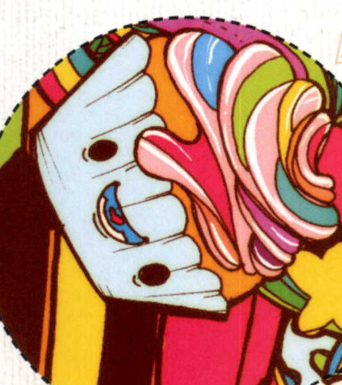
The artist behind the Acrylicana textiles line explains how she's getting her work out there

The many and varied products of Mary Winkler (**www.acrylicana.com**) are reaching a bigger audience every day. She started running her own site in 2007, but now leaves the selling to her "manufacturer and distributor, Apparel Dynasty (**www.appareldynasty.com**)." Recently she got her scented shoelaces into FAO Schwarz and her ballet flats into Torrid's California stores.

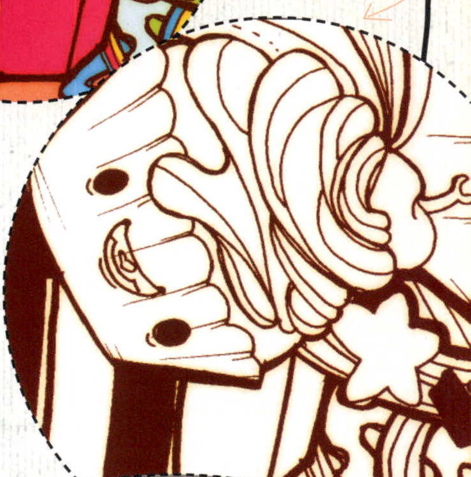
But Mary didn't start in textiles. She still considers herself primarily an illustrator by trade, and she kicked off her crafting career in jewellery. But textiles are probably the area where Mary's distinctive style can best be shown off. As she puts it, she "happens to enjoy printing her work on everything. It was simply my want to see what other types of canvases I could utilise, so I painted on shoes, fabric, bags, and so on…"



Step 4 Combine gradients and white highlights for depth



Step 3 Fill with flat colours using the Brush tool on a default setting



Step 2 The line art is set to Normal and 12% Opacity with a brown Colorized layer below

The crux of the matter is that this isn't hobbyists making a few bob at the local craft fair, this is artists making a living out of creating beautiful and interesting things. And why should those things only be canvases, covers or cards to count as art or to be considered cool? Art was never about hierarchy, and these are artists finding new ways to express themselves. Van der Vorst says simply: "I love to combine my illustrations with different natural materials. I love to make hand-made utensils, which people love to use. I love when it all comes together."

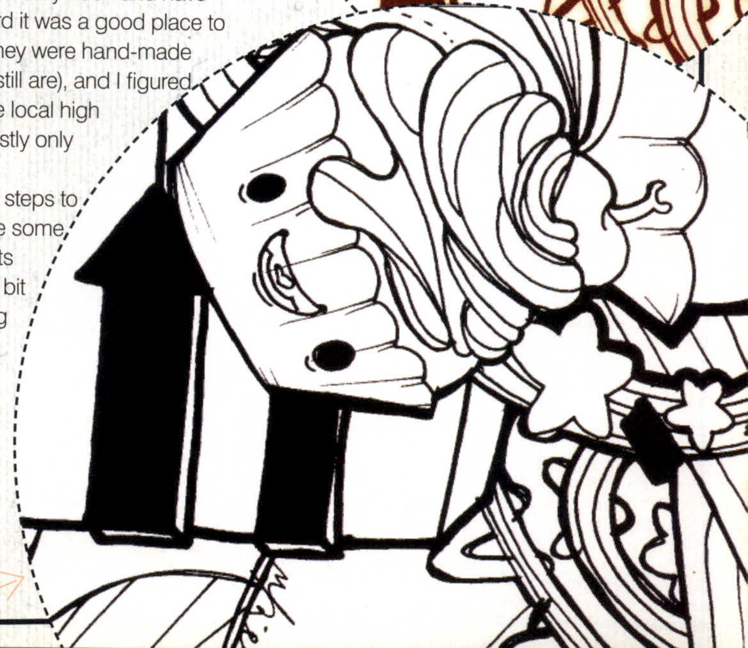
MAKING A LIVING

Mary Winkler explains that she started making beaded jewellery when she was a kid. She says: "I got a bit more seriously into the business of it while in college and needed a part-time job that could help pay for my supplies, books and tuition. It was a bit slow going, but eventually I realised I wanted more art than craft in my work and endeavoured to create jewellery and accessories that featured my illustrations instead of the clay charms or beaded jewellery I was also making at the time." Winkler is not alone in this impulse to combine her art and her products. She explains that many of her good friends are "illustrators from all over who not only produce fashion illustrations, comics, character design and so on, but have come to creating jewellery, button badges, prints and more, marketing them at conventions, art fairs and in their online shops. It takes the middle man out of it when you're just starting out and keeps the designer in control."

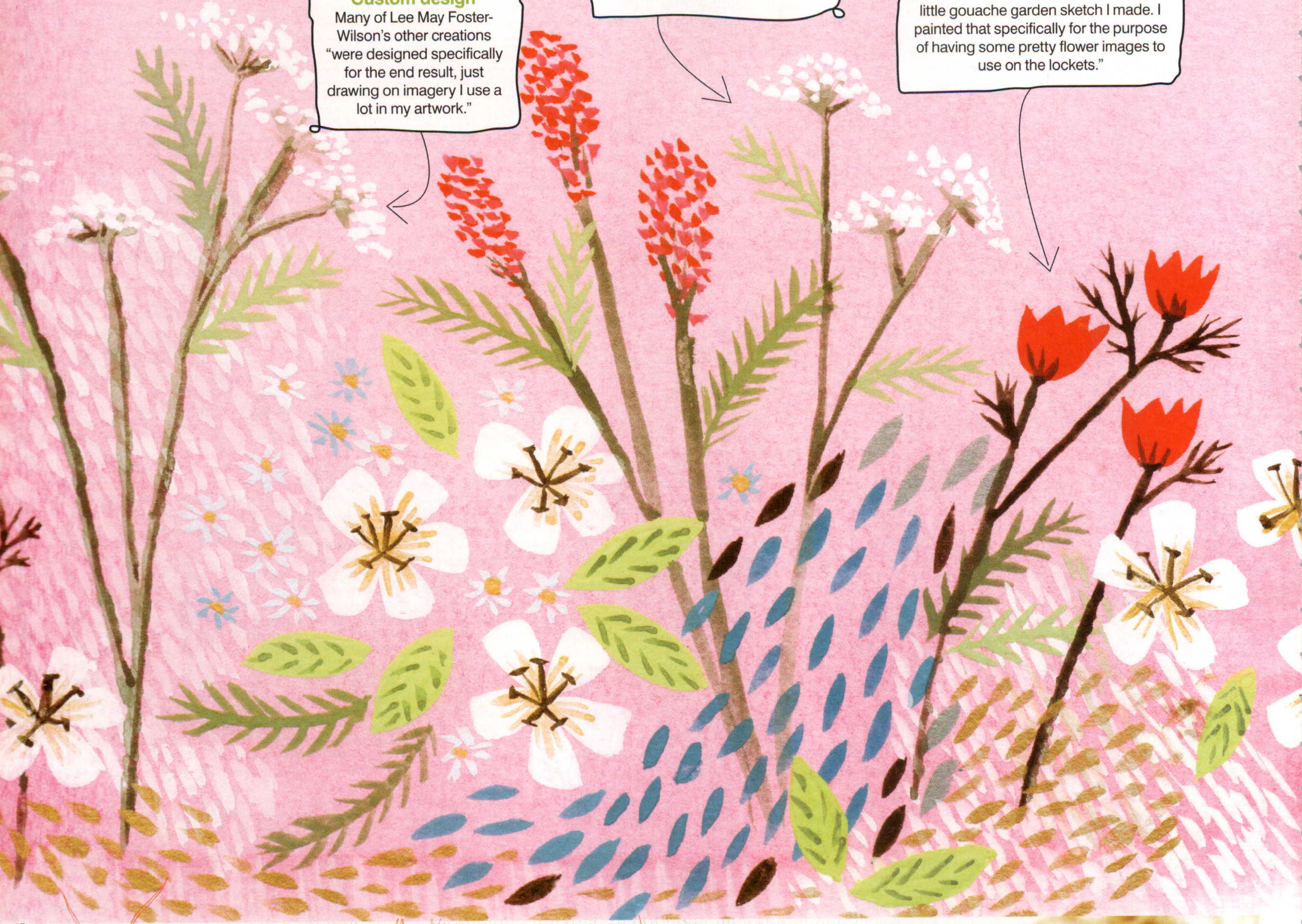
Angela Rossi did just that by opening her Etsy store in 2009 after she lost her job. She says she "really had no hopes of selling anything, but within a couple of hours my first piece of art sold. I was shocked!" Michelle Mason established her site more gradually, setting up the business in 2006 while still working full time until she was able to leave that job in 2009. Winkler herself "first listed a bracelet on **acrylicana.etsy.com** in January 2007 and have had it open ever since. I heard it was a good place to have an easy marketplace, they were hand-made and indie artist friendly (and still are), and I figured it was a better venue than the local high school craft show, where mostly only grannies and mums shop."

Foster-Wilson took the first steps to Bonbi Forest when she made some T-shirts for Christmas presents after she graduated: "I was a bit skint and I needed something affordable to give to people… The presents went down a

> "These days crafters are artists, pure and simple"



Step 1 Marker on Bristol board is scanned into Photoshop



Custom design
Many of Lee May Foster-Wilson's other creations "were designed specifically for the end result, just drawing on imagery I use a lot in my artwork."

Multidisciplinary
Lee May believes that "swapping between making jewellery, painting, drawing and printing keeps my work fresh. Each discipline influences the other and that helps to inform my style and way of working too."

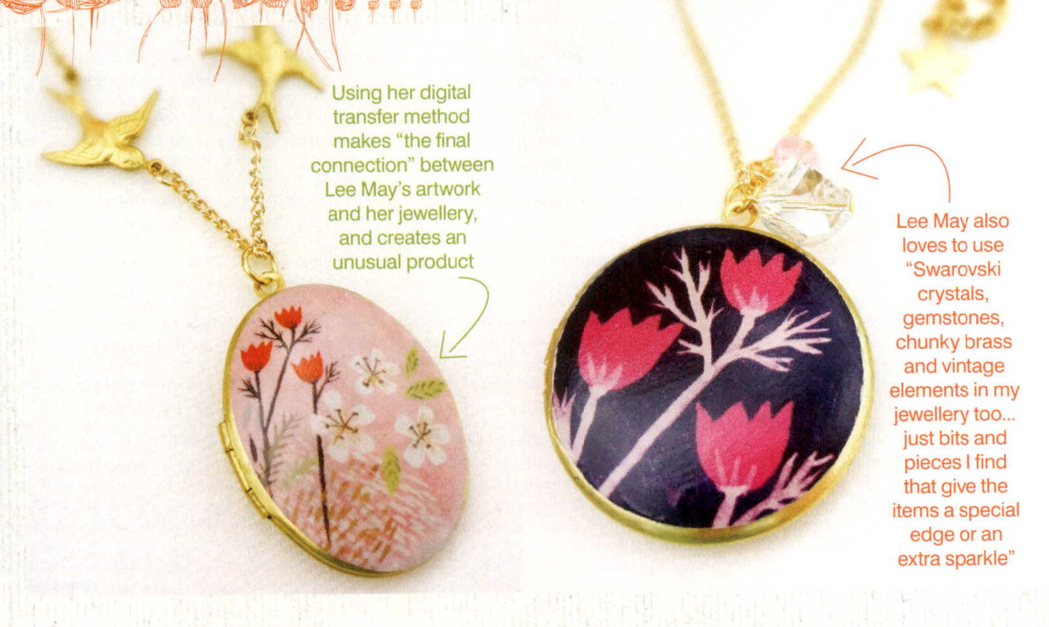
Sketch to product
Lee May explains that the flowers on the Little Flowers locket and the Secret Garden locket "come from a little gouache garden sketch I made. I painted that specifically for the purpose of having some pretty flower images to use on the lockets."

Accessories with...

The artist behind Bonbi Forest explains how her artwork becomes products

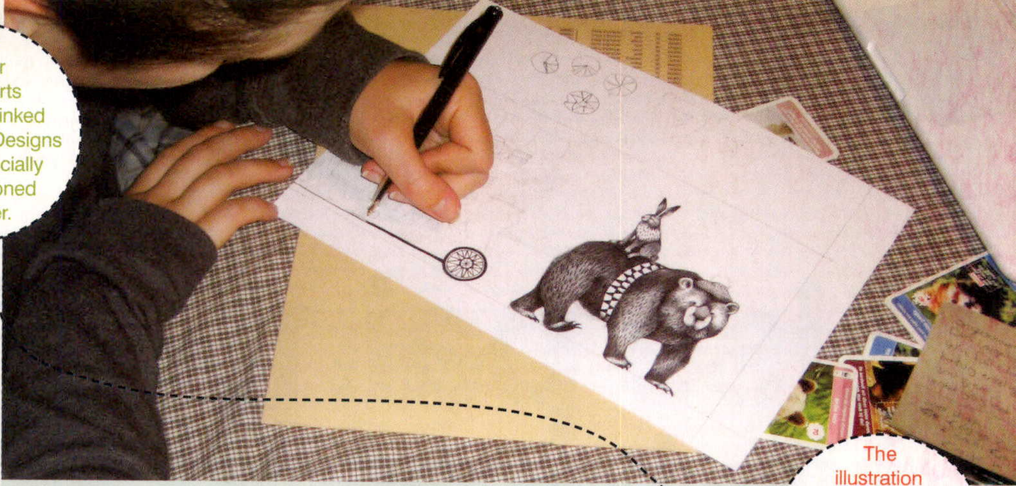
Bonbi Forest may have started with Lee May Foster-Wilson's T-shirt designs, but she soon expanded her range into jewellery. She explains: "I enjoyed making it and playing with colours and shapes in a way that was new to me, but I never dreamed it would become such a successful part of my business at all!"

When making her various jewellery lines, her other artwork has been an increasingly large influence: "I like to use a similar colour palette and use little charms that reflect the themes I work with. Recently, though, I have worked out a transfer technique which means I can put my own imagery onto pieces in my jewellery range. It has really made the final connection for me as my imagery plays such a big part in the rest of my work, but I had struggled for so long to incorporate it into the jewellery."

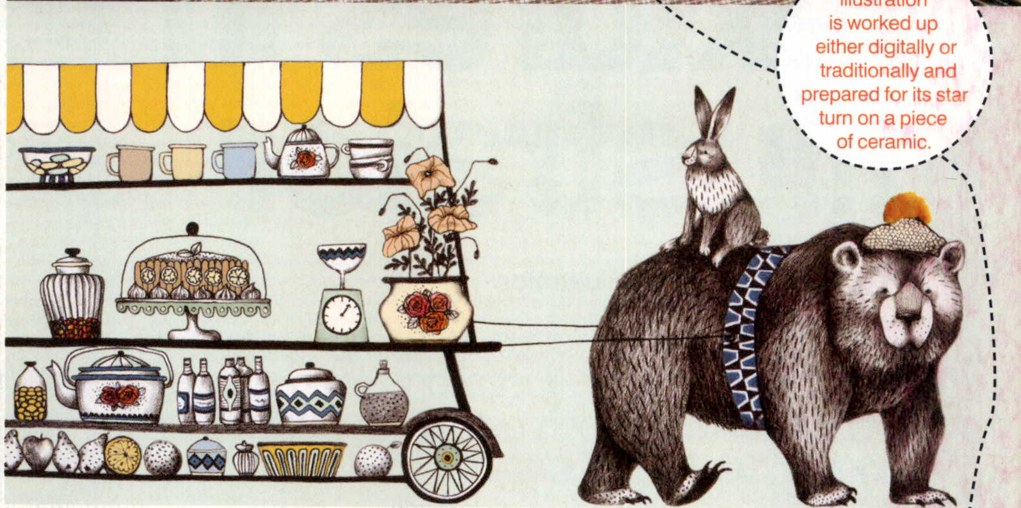


Using her digital transfer method makes "the final connection" between Lee May's artwork and her jewellery, and creates an unusual product

Lee May also loves to use "Swarovski crystals, gemstones, chunky brass and vintage elements in my jewellery too... just bits and pieces I find that give the items a special edge or an extra sparkle"



Lieke van der Vorst starts off with an inked illustration. Designs can be specially commissioned from her.



The illustration is worked up either digitally or traditionally and prepared for its star turn on a piece of ceramic.

treat and I had my light bulb moment." Since this was before Etsy really got going, her only option was to set up her own site. "These days", she says, she probably "would have set up an Etsy or Folksy shop first to test the water a bit with the ready-made traffic that those sites have and then considered getting my own website made."

SUCCESS

Of course, success can mean going beyond Etsy, beyond an artist's own site, and into the world of manufacturers, stockists and distributors. Winkler says that now she's in the position of having her work mass-produced on her behalf, she can "focus on the designing and less on the manufacturing aspect of arts and crafts", though she quickly adds that she "still loves creating hand-made things."

Having a physical shop of your own is another way the crafter can expand their business. Van der Vorst says this is an ambition of hers: "I would love to have my own store once I have graduated. A little old store, with all my hand-made items. Of course, you will also be able to have a cup of tea with some home-made apple pie!" Foster-Wilson hopes to be able to concentrate on her art in the future: "I would eventually like to be in a position to take on an amazing assistant to help me out so I can focus more on making and designing new things and step away from the admin side of work a little bit."

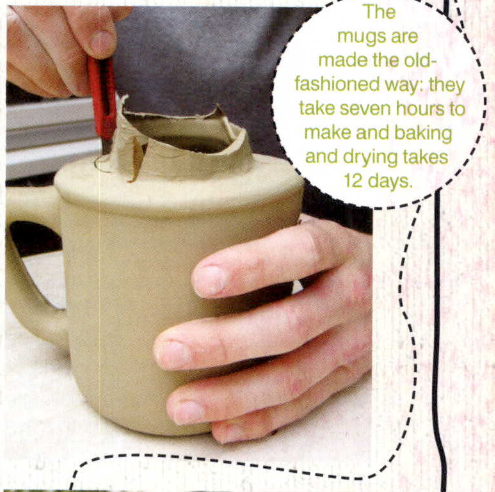
Balancing 'the work' with all the work that it entails is often a downside of artistic success. Another is that you have to balance what you want to make with what you think you can sell. Michelle Mason says she wishes she "had the budget to make the products that I wanted to! I have to test products at trade shows and tune into the market to see what will sell, and sometimes it's just a gut feeling." Christine Schmidt, too, has felt the pull of marketplace considerations. She recently added a ceramic line, which was "painstakingly slip cast in five seven-piece keyed moulds. Unfortunately most of the public is used to mass-produced ceramics from China and I had to discontinue the line. I think we have come so far away from a society that makes things to a society that just consumes and tosses, that most people aren't aware of the rich traditions and craftsmanship that are required for such a product."

However, Schmidt generally finds that responding to commercial pressures – as any other illustrator or designer working to a client-led commission would have to – has its upsides. "This is going to sound bizarre," she says, "but I enjoy restrictions almost as much as I enjoy working creatively. In personal work you can lose yourself in your own language, but when you make a commercial product you have to hone your ability to communicate clearly in your work", and she asks questions like: "How will shopper X use this product? How will I change the way this is produced when I have to make 5,000 of these?"

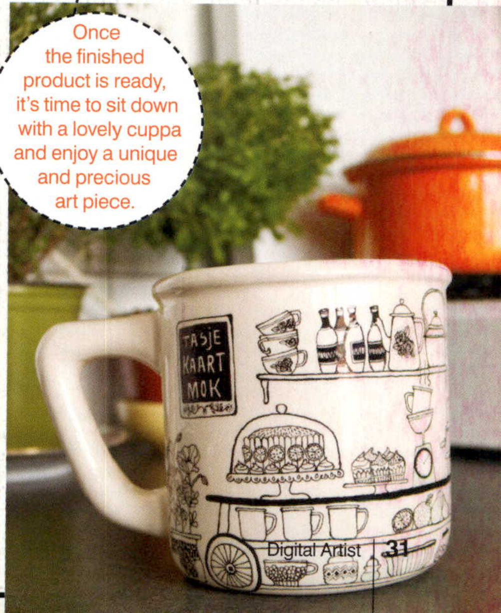
> "Designers are creating the heirlooms… of the future"

As Bonbi Forest has taken off, Lee May has started to consider these factors too. She recently started working with a PR company who keep her informed about up-coming trends. She says: "I do try to keep these in mind when making something new, but my work isn't 'fast fashion,' so I don't adhere to trends slavishly. My work is based around my paintings and drawings as well, so I tend to make print designs and jewellery based on what I am drawing and painting, or what I am obsessed with at the moment!"

"I've always turned to designing what I want to design", says Winkler. "Sometimes it's a matter of what a client is looking for (perhaps they're aiming at kid's clothing or shoelaces), but the bulk of my work has come from letting everything I can fall out of my head and seeing what develops. It's at its strongest that way, compared to running after trends. Trends fade. A brand that sticks to the designer's integrity will grow and change over time, never really ending. It's just lucky if that particular item, style or whatever is a big thing or the next big thing. Or wanted at all. Bit of a gamble, but the entire industry is that way." So from stalls to shops and bootees to brands – there's no doubt that crafts have come a long way.



The mugs are made the old-fashioned way: they take seven hours to make and baking and drying takes 12 days.



Once the finished product is ready, it's time to sit down with a lovely cuppa and enjoy a unique and precious art piece.

London tea towel and cushion by Michelle Mason

Use paint textures in Illustrator

I Has Fish 2011 **Illustrator**

“This tutorial will focus on applying several brush textures to an illustration. Using simple techniques you'll soon be able to create depth in your images”

Nigel Hopkins Graphic designer, illustrator

With any illustration work, my first port of call is my sketchbook, a blank piece of paper or a sticky note – basically anything I can draw on. I start sketching and writing down ideas that relate to what my illustration is about and how it will take shape. After filling several pieces of paper I select the strongest elements from each sketch and scan them in ready to start the digital work.

I'm comfortable illustrating a wide range of subjects, but I really enjoy creating colourful characters. This particular illustration is of a cat taking advantage of a situation to feed her family. The idea of a freak storm with fish and other objects falling from the sky appealed to me. Being cats they don't want to get wet, so I gave them umbrellas, but I also felt they wouldn't want to miss the opportunity of the fish that are falling, so the adult cat has an upside-down one to catch some tasty morsels. One idea leads to another. Using various brushstrokes enhances the image, but you have to choose what's appropriate for certain items within the illustration. For example, a smooth brushstroke would be better suited to the plastic umbrella than the fur of the cat.

The next step is to create a new document, place your sketches onto a layer, lock it and dim to 50% Opacity (to do this double-click on the Layers palette to bring up a dialog box, select the Lock box and Dim Images to 50%). I create a new layer above my initial sketch. I find it helps to name each as you go along to avoid confusion so I call this one Cats.

Now I turn my attention to the main focus of the illustration, which is the adult cat. As the dimmed out sketch is a grey colour, I find using a bright, contrasting tone for my stroke helpful. I also set the Fill swatch colour to None. I like to break my image

Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

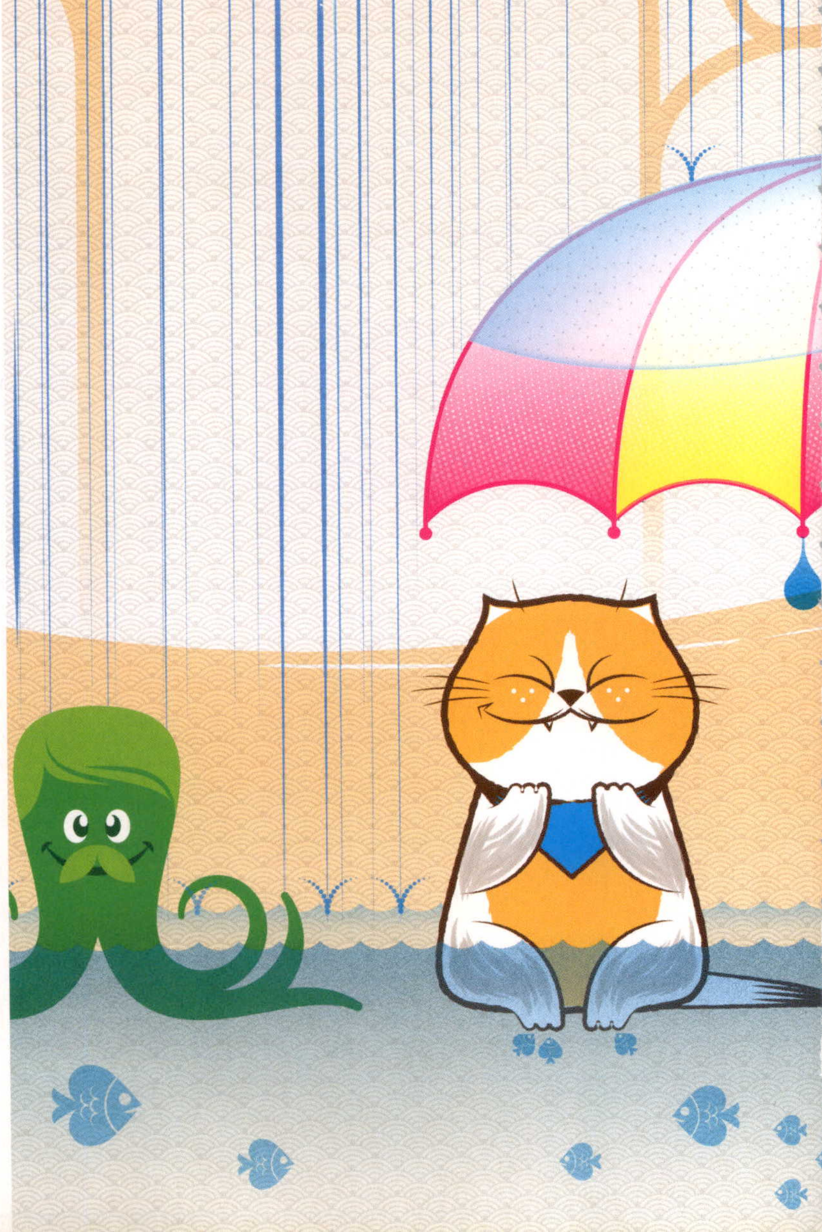
Nigel Hopkins

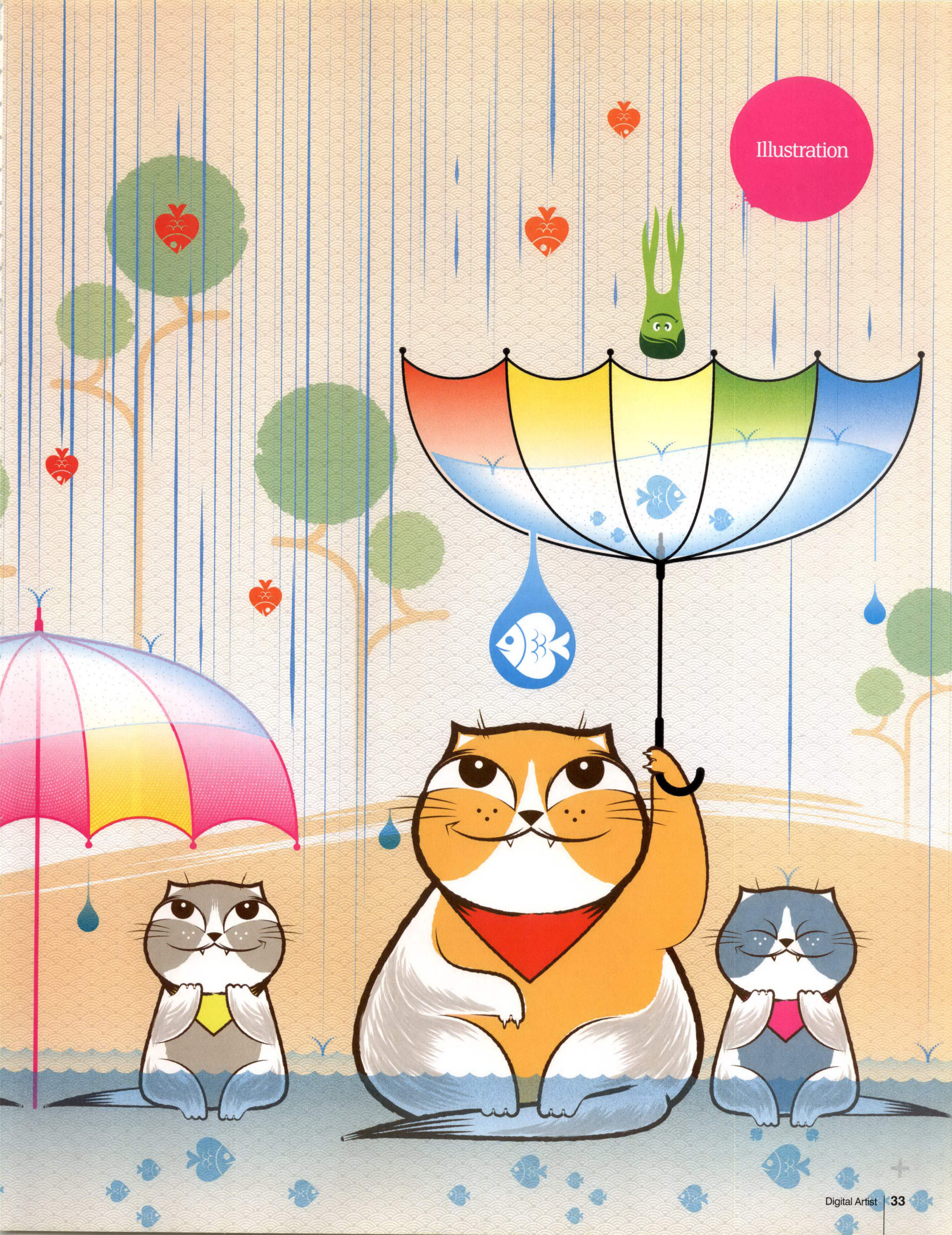
Personal portfolio site **www.behance.net/bignige**

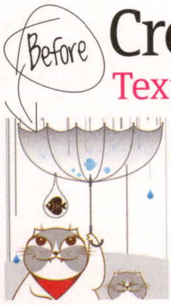
Country **UK**

Software used **Illustrator, Photoshop, QuarkXPress**

Nigel Hopkins is one half of Blind Mice Design, working predominantly within the arts producing graphic design, character design, logo design and illustration. Nigel is very OCD about curves and symmetry!





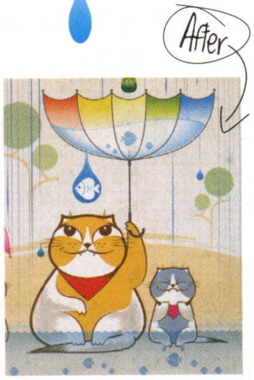


Create depth and scale

Texture and tone for a dynamic effect

In the finished illustration the subdued colours of the background contrast nicely with the more vibrant and fun elements of the foreground, giving an overall balance to the image.

The brush textures that I've used really bring the scene to life. The watercolour-like trees fade into the background providing depth and a sense of scale, and the simple brush texture of the rain lends movement. The fur effect on the bodies of the cats is made up of separate brushstrokes grouped together, giving them a tactile quality.



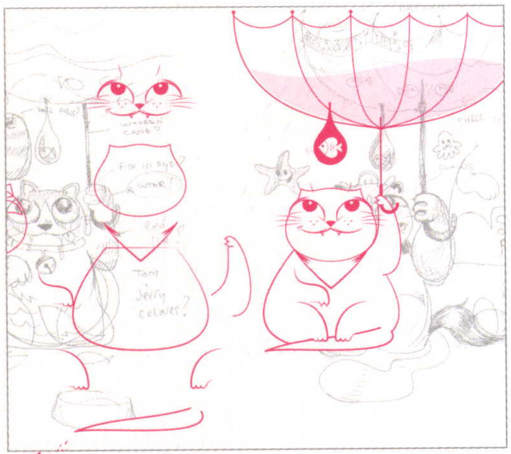
down into separate objects as this gives more flexibility when changes need to be made.

Although I am using textured brushstrokes, I start with the Shapes tool to break the cat down into simple, separate parts. I use the Ellipse tool to create a circle that is roughly the same shape and size as the sketch of the cat's head, then for the ears I draw a square and rotate it to a diamond shape. I drag and copy the diamond for the second ear (Alt/Opt-click and drag), then to combine all three elements I select the two diamonds and the circle and click Unite in the Pathfinder menu. Using the same method I can create the eyes, nose and mouth. Using the Direct Selection tool I tweak the anchor points to fine-tune the cat's head and get exactly the shape I want.

For the body I use the same approach as I did for the head, breaking it down into separate elements and again using the Shapes and Pen tools when necessary to create the various elements. For the parts that are symmetrical – for example the inside of the ear, the eyes, teeth and paws – I only need to create one of each as we can duplicate these by selecting the Reflect tool then choosing Copy.

I approach the umbrella, squid and fish in the same way using the method above. Once happy with the composition I can start changing the colour of the stroke and the fills to bring the scene to life.

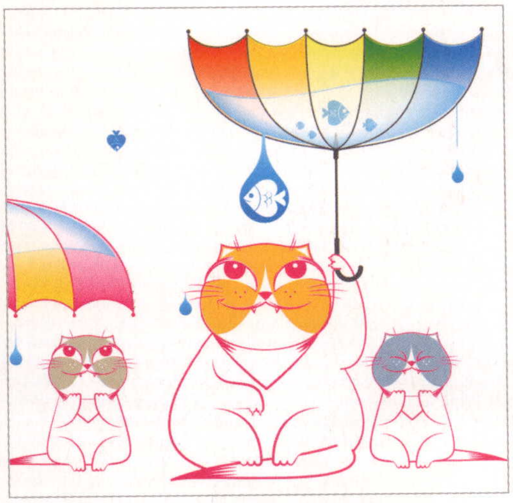
To add texture I load in a selection of stock Illustrator brushes and custom brushes. I go to the Brushes palette and click on Open Brush Library, and for the stock brushes go to Artistic and select Artistic Paintbrush. To load in custom brushes I go to Open Brush Library, Other Library and navigate to the Illustrator brushes you'll find on the disc.



Character shapes I assemble the component parts of the characters using the Shape and Pen tools. I then continue tweaking the lines and shapes until the character is fully formed.

I use stock Illustrator brushes on the sand dunes, trees and all background imagery, and custom line art brushes for the rain (**jimro.deviantart.com/art/Lineart-Brush-updated-26865887**). I use the deviantART custom brushes for the cats' outline and fur as well and they can be found via **maniacresources.deviantart.com/art/AI-Custom-Drawing-Brushes-1-66424977**. Websites like deviantART are a great resource for brush tips and other downloadable assets, and can give your imagery an edge in terms of real-media effects.

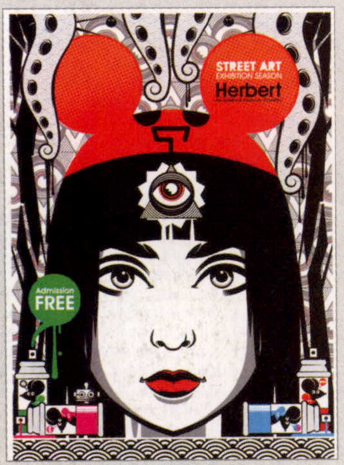
Now I create a new layer called Rain and place it underneath Cats. By drawing a line that is roughly the height of my page and colouring the stroke Cyan, I can then copy it. Do this several times to start building up some semblance of rain. Once I have created ten or so lines, I alter the position, vary the height and then add the brushstroke to them. I select alternate strokes then apply the Lineart 16 Left brush and increase the stroke to 3pt. Deselect those and select the remainder, giving them a 1pt stroke and



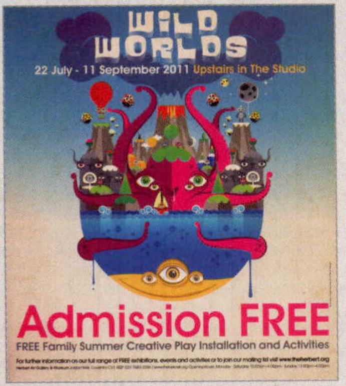
Colour first Before moving onto the brush textures, I finish off colouring all the parts that make up the different cats until I'm happy with how it looks.

Artist showCase

Discover the graphic world of Nigel Hopkins



Street Art exhibition
2010, Illustrator
● This publicity piece was designed as a large window vinyl promoting the V&A Street Art exhibition at the Herbert Art Gallery & Museum, Coventry.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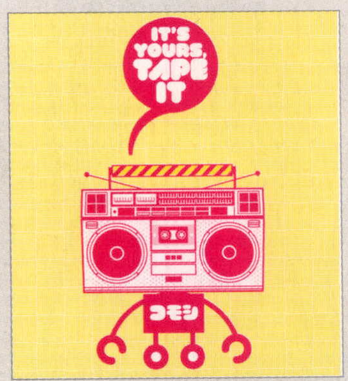
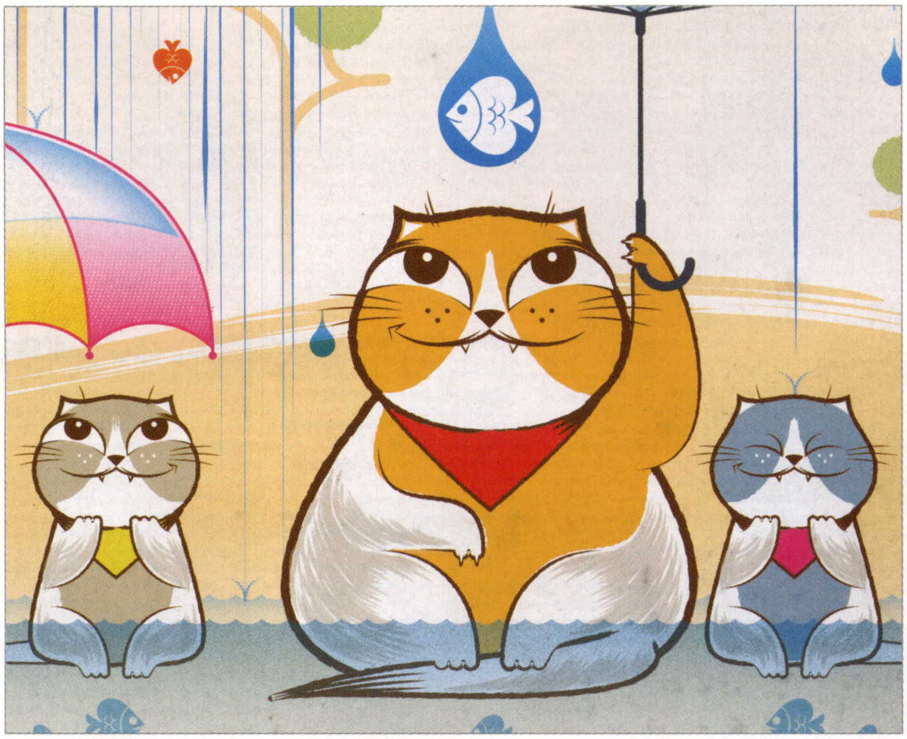
Wild Worlds
2011, Illustrator, Photoshop
● Promotional poster for free summer creative play installation and activities at the Herbert Art Gallery & Museum.



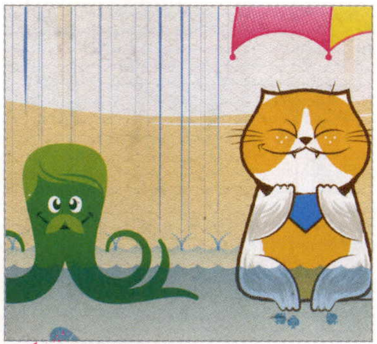
It's Yours, Tape It
2010, Illustrator
● My contribution for It's Yours, Take It held at the Herbert Art Gallery & Museum, and an image of the week winner on **digitalartistdaily.com**!



Textured strokes Replacing the smooth lines with textured brushstrokes gives the cats character.

Combine gradient with a film grain

The areas of water at the base of the illustration and in the umbrella are textured. To get this effect, make a copy of your water, fill with a black and white gradient, then go to Effect>Artistic and select Film Grain. This gives the water an aged quality.



Add depth Bringing in scans of aged or crinkled paper and using custom patterns or grain effects all help to give the illustration extra texture and depth.

using the Lineart 12 Right brush. This is what I used but you can experiment with the brushes available. I select all the lines, group and duplicate them, filling the rest of the background with rain and continuing this until the screen is full, changing the height and stroke thickness to make the effect less uniform.

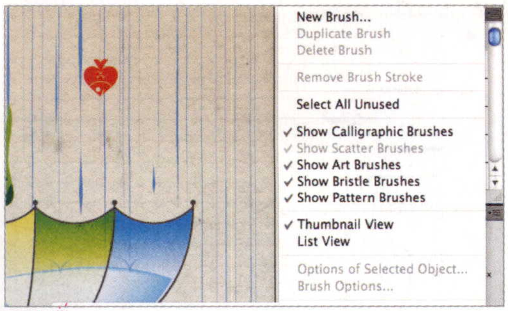
Next I create another layer and call it Sand Dunes. Using a combination of the Shapes and the Pen tool, I draw my sand dunes and trees. I fill them all with flat colour and move into place, making any alterations to their position as necessary. I start applying some simple brushstrokes to the background elements as well at this stage. For the sand dune I choose a 1pt stroke and Quick Brush 1 from the stock Illustrator Artistic brushes. Increasing the thickness of the stroke gives a rougher and less predictable brush texture for an interesting look. Apply the same techniques to the rest of the background elements, experimenting as you work with different brush textures and stroke thicknesses to get your desired effect.

For the cats I use the deviantART brushes again, in particular Brush DB04, but I make some changes to suit this illustration. I select the head and give it a 0.6pt stroke, set the Variable Width Profile to Uniform and the Brush Definition to DB04. Because I made alterations to this brush, rather than select it from the custom drawing Brush palette, I select the amended version from the default Brushes palette. Select the outline for the arms, body and tail, and give it the same variable width profile and the same brush definition, changing it to suit your taste. With the adult cat done I can apply the same technique to the kittens using a smaller pt stroke due to their size.

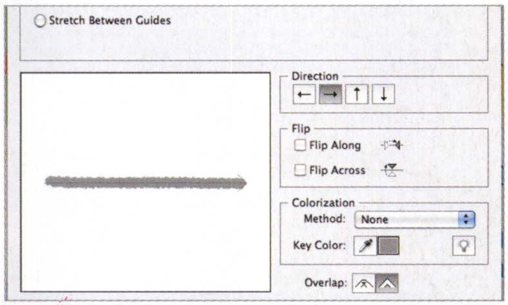
Once happy with the overall appearance I add some fine detail with these texture brushes to further enhance the image. Experiment with brushes and colours to pick out the fine details of your image, such as the fur effect on your cats.

Work with your brushes

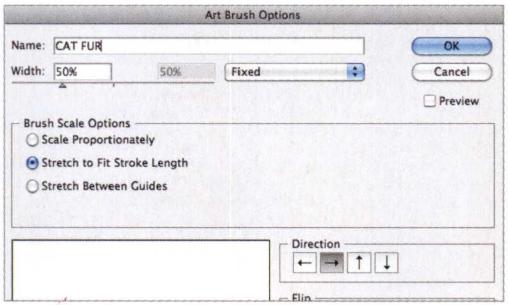
How to add, modify and apply custom brushes to a piece


New Brush...
Duplicate Brush
Delete Brush
Remove Brush Stroke
Select All Unused
✓ Show Calligraphic Brushes
✓ Show Scatter Brushes
✓ Show Art Brushes
✓ Show Bristle Brushes
✓ Show Pattern Brushes
✓ Thumbnail View
List View
Options of Selected Object...
Brush Options...

01 Add custom brushes In the Brushes panel, click the far-right menu and go to Open Brush Library. Locate the custom brushes under Other Library.


○ Stretch Between Guides
Direction
Flip
☐ Flip Along
☐ Flip Across
Colorization
Method: None
Key Color:
Overlap:

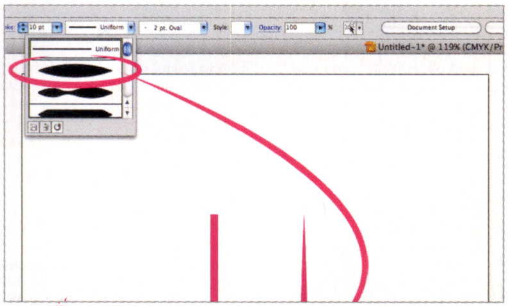
02 Change the name Locate brush DB04. It will appear in your Brushes palette, so double-click to open the Art Brush Options. Change the name here.


Art Brush Options
OK
Cancel
☐ Preview
Brush Scale Options
○ Scale Proportionately
● Stretch to Fit Stroke Length
○ Stretch Between Guides
Direction
Flip

Name: CAT FUR

Width: 50% 50% Fixed

03 Art Brush Options You can change the Width and the Colorization Method. I set the Width to 50% and the Colorization Method to Hue Shift.


Uniform
2 pt. Oval
Style
Opacity 100
Document Setup
Untitled-1* @ 119% (CMYK/Pr

04 Tweak the brushstroke Using Variable Width Profile 1 gives the stroke a tapered point and finish. This has been used on the arms of the cat.

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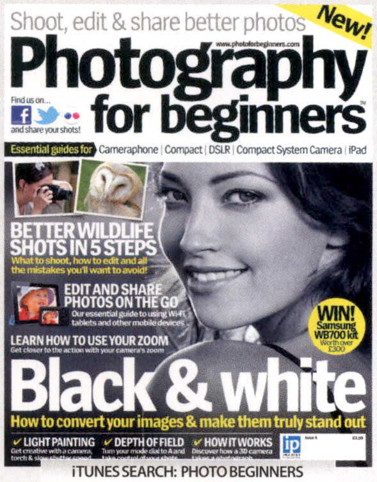
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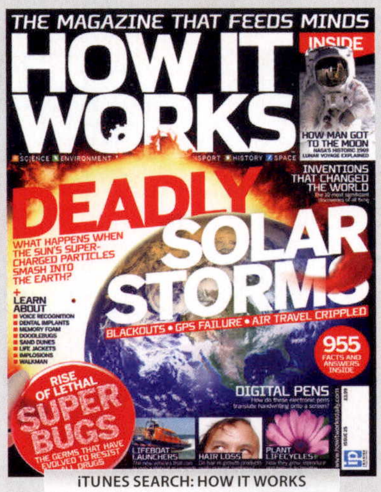
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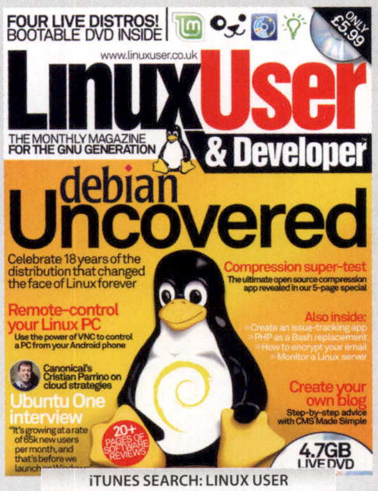
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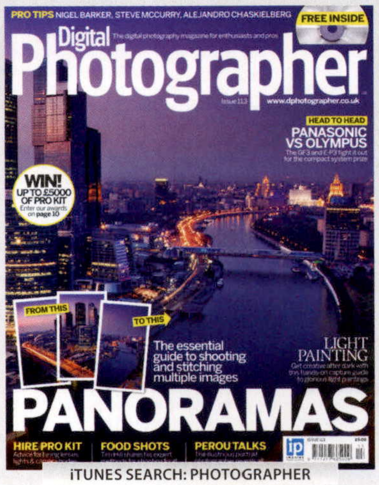
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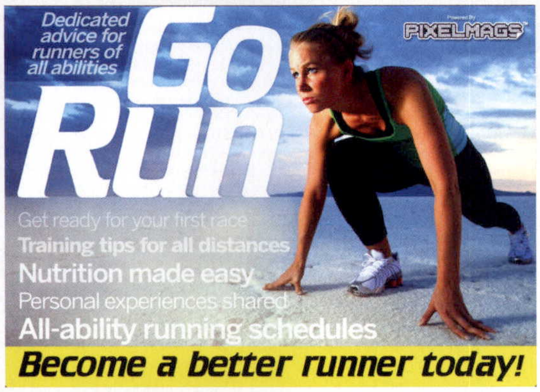
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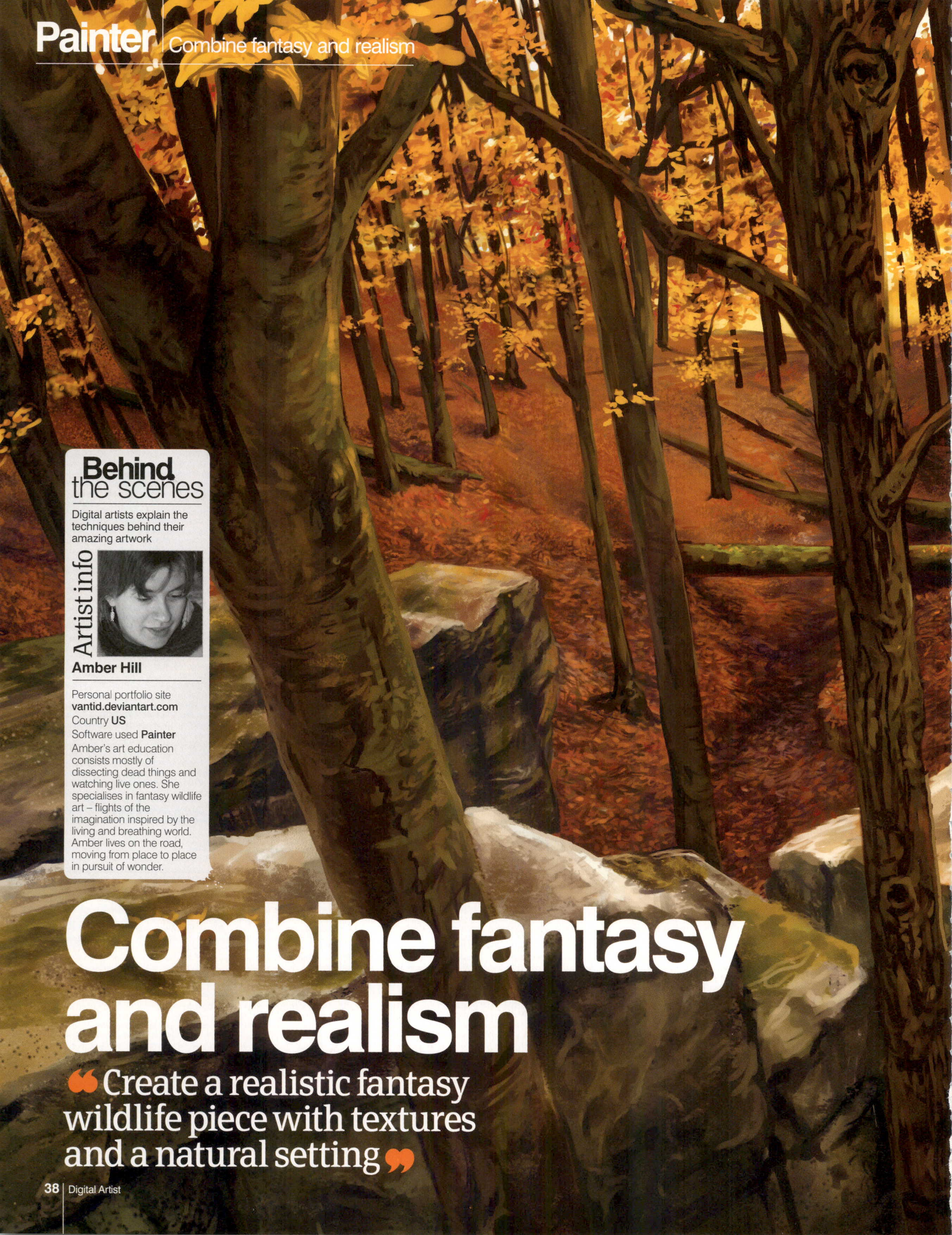


Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

Amber Hill

Personal portfolio site **vantid.deviantart.com**

Country **US**

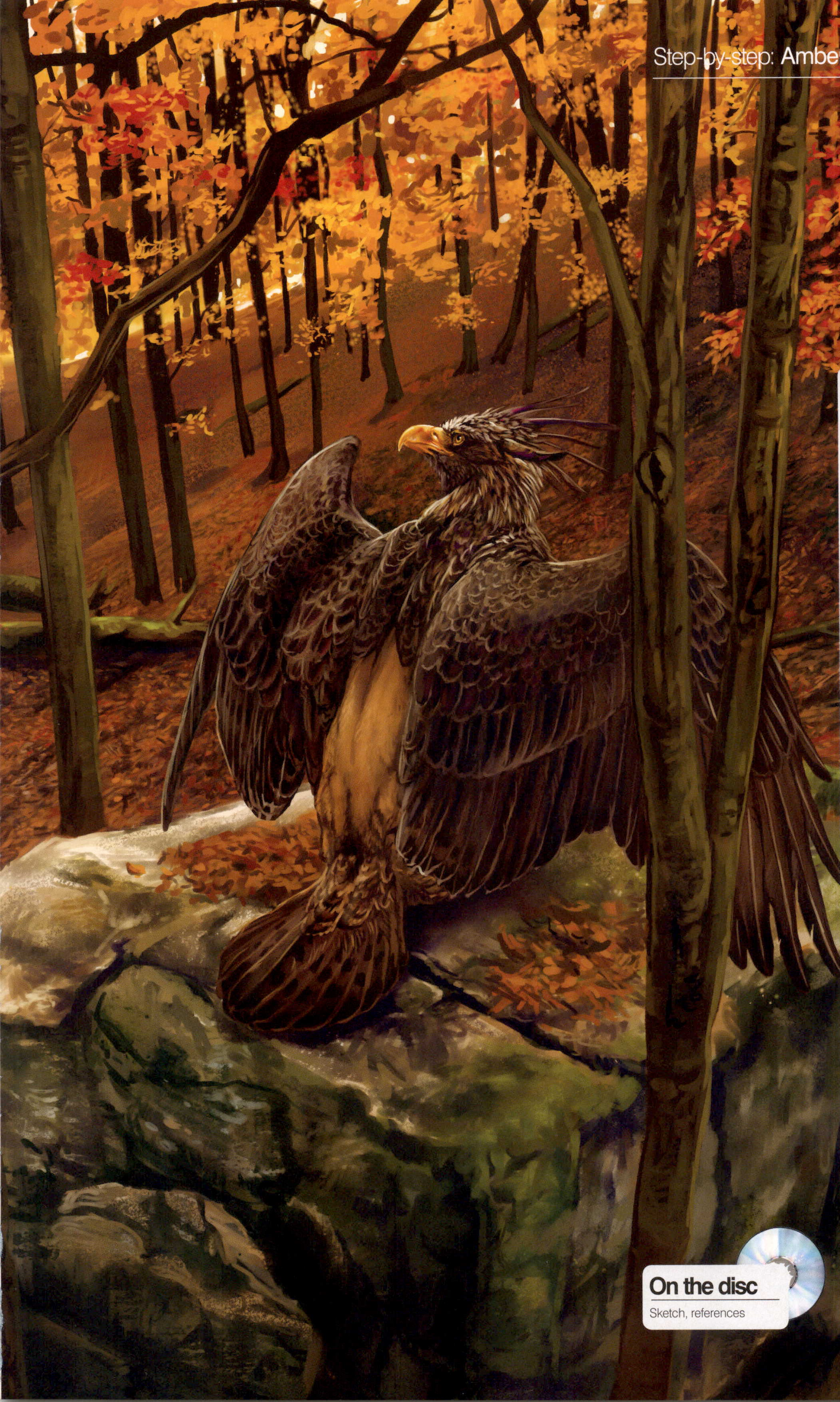
Software used **Painter**

Amber's art education consists mostly of dissecting dead things and watching live ones. She specialises in fantasy wildlife art – flights of the imagination inspired by the living and breathing world. Amber lives on the road, moving from place to place in pursuit of wonder.

Combine fantasy and realism

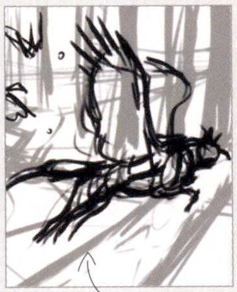
"Create a realistic fantasy wildlife piece with textures and a natural setting"

Digital painting

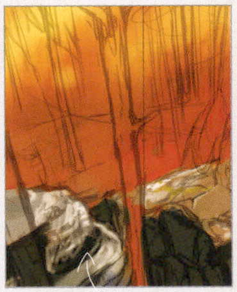


Working Progress

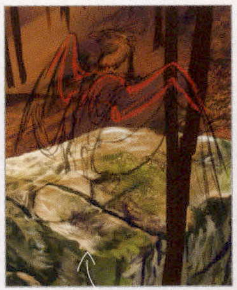
Place your mythical beast in a lifelike sene



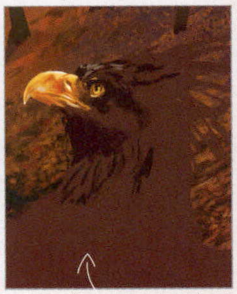
Step 1, Create a sketch



Step 6, Build up ground



Step 15, More leaf litter



Step 26, Begin creature textures

On the disc

Sketch, references

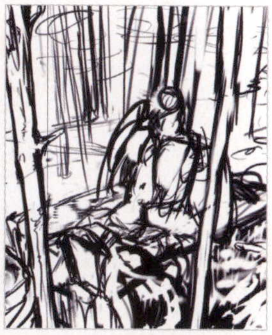
Lords of Autumn 2011 **Painter**

“Combine traditional wildlife painting techniques with elements drawn from mythology for a stunning image”

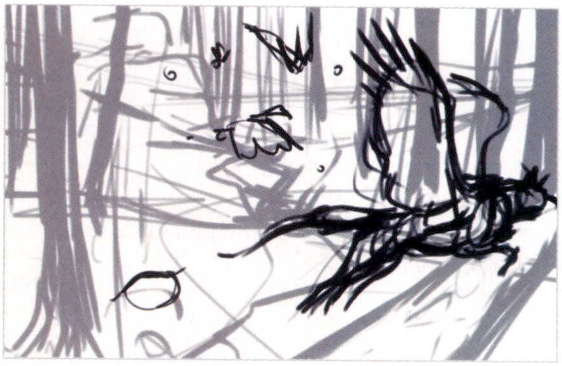
Amber Hill Fantasy wildlife artist

Fantasy wildlife art is a fantastic new genre that combines traditional wildlife painting with ye olde beasts of lore. There have always been stories of creatures hiding from us just out of sight, and as we walk through the woods of today sometimes something will catch our eye and we wonder, was that the flick of a dragon’s wing? Did that fox I saw have an extra tail? We can take these moments and paint them as if they actually happened, with realistic lighting, close observation of anatomy and texture rendering, or we can hide the mysterious creatures in our art. Not every fantasy piece has to have the dragon bursting flames all over the place. Sometimes we can put them into a piece, almost camouflaged, so that the viewer can have that same moment of “wait, is that a gryphon I see there?”

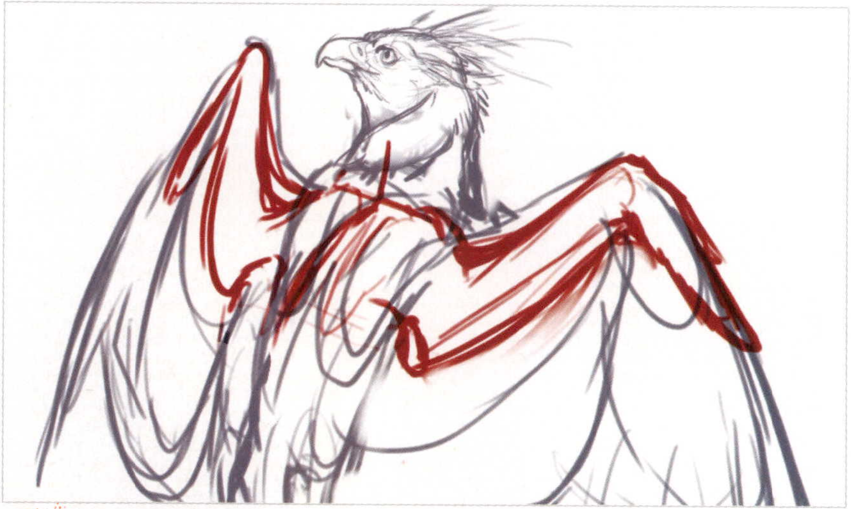
This piece was inspired by my own wanderings in the woods, where I often ‘see’ dragons and gryphons. When you have experienced a place for real you can put more of yourself – and more feeling – into the finished art. It’s this extra element that really ties the whole thing together and makes the fantastical into a plausible reality.



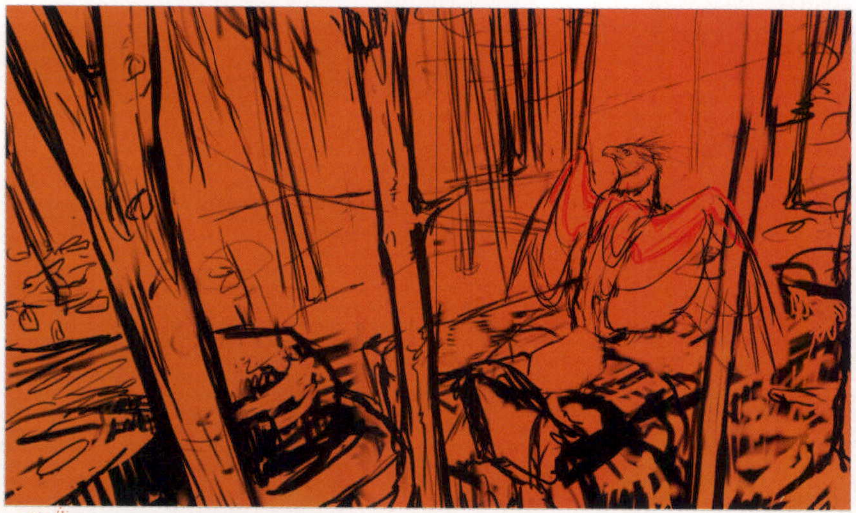
02 Show a new perspective The higher angle creates a feeling as though we are hiking along, perhaps clambering over some rocks in the woods, when we see a bird of prey. Only it’s not, there is something wrong here. The back view of the gryphon makes the effect subtle.



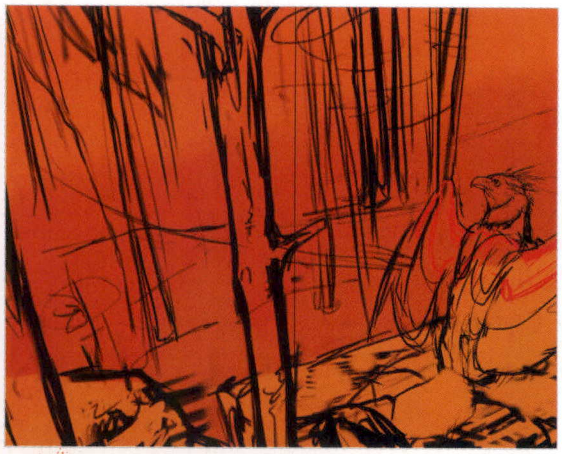
01 Create a sketch Take a while to brainstorm. What is it you’d like to accomplish? The initial sketch of a gryphon leaping over a log is dynamic but not very subtle. To make a static pose more interesting, move the virtual camera (the viewpoint) around a bit. The camera pointed down creates a fun perspective.



03 Focus on anatomy Fantasy wildlife is nothing without real-life anatomy. Wings are an especially difficult aspect of a gryphon to get right, so to help you understand what’s going on underneath, check out the outline of a chicken wing. The shape is very similar, with joints in all the same spots. Also, look at feather groupings and cat hipbones for reference.

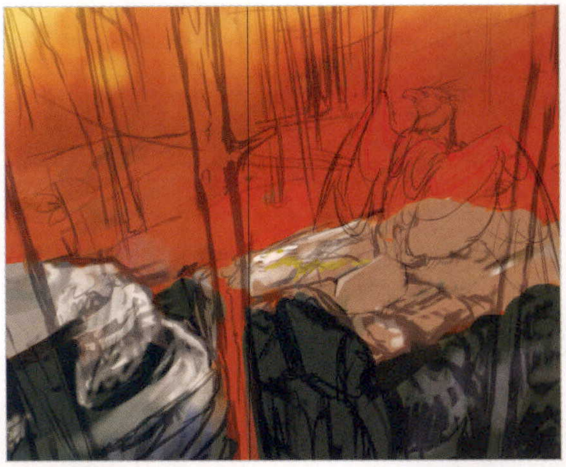


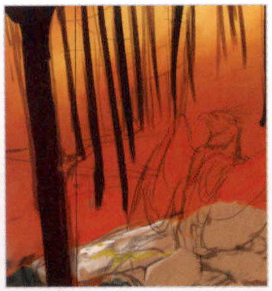
04 Seasonal colour Set the sketch layer to Multiply. If you accidentally sketched on the canvas first, just hit Ctrl/Cmd+A, look for Select in the menu and then Float. Since this is to be an autumn scene, flood fill the canvas with a rich orange to serve as your base.



05 Separate the ground Grab a big opaque tool – Scratchboard Rake will do – and, with a lighter orange, chunk some rocks in. Use a Soft Airbrush to paint in the distant ambient light. Now we instantly have some sort of depth between fore, mid and background.

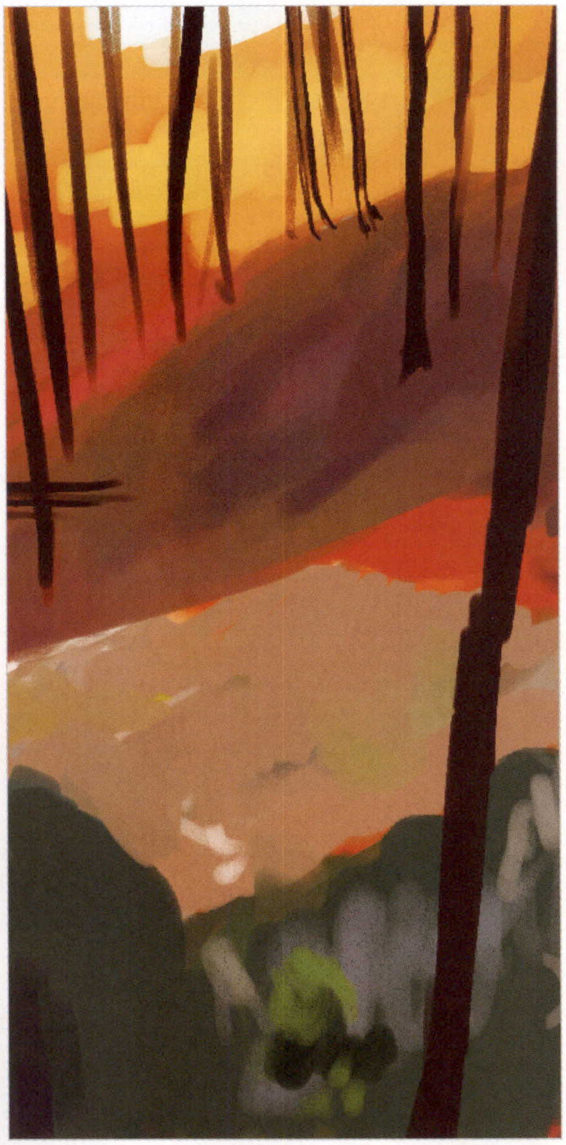
06 **Build up ground** Use the Soft Airbrush to work more gold-yellow light into the background, lowering the opacity of the sketch layer if you need to. Use a Round Oil Pastel with 50% Grain to smoosh in the rocks. Use a desaturated yellow in the shadows and a pinkish yellow in the light.

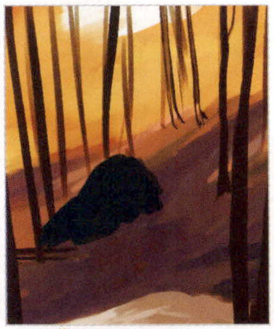




07 **Place the trees** Create a new layer. The trees are fantastic for showing a dynamic three-point perspective angle without being too difficult to make look good, and naturally trees don't look perfect anyway. Be sure you keep the angles in mind when you block them in with a rich, dark brown.

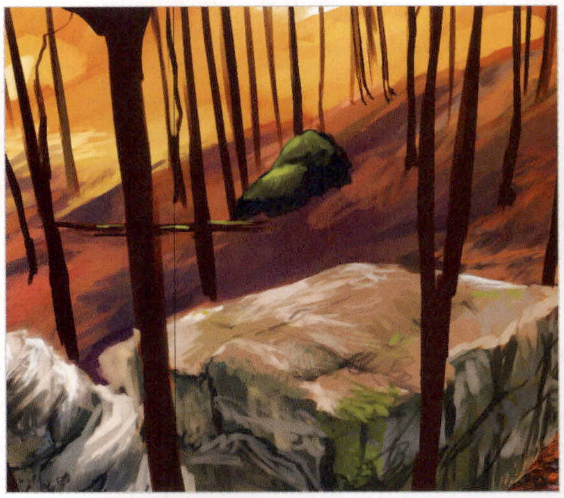
08 **Block it in** Now start blocking everything else in. Be sure to work on the canvas under the tree layer, as the Round Oil Pastel will smear the digital paint. Use a lot of purples and dull pinks to blend into the orange.

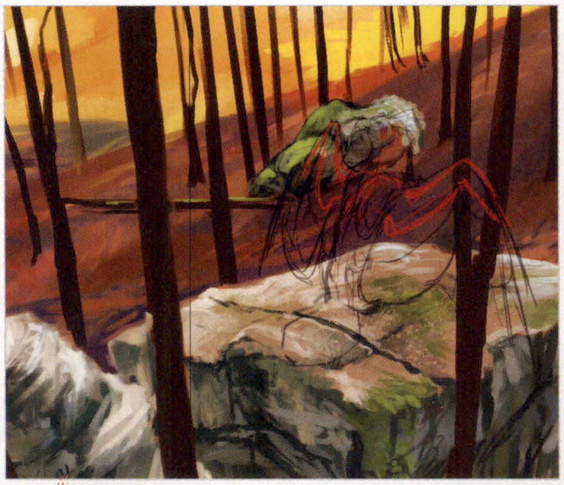




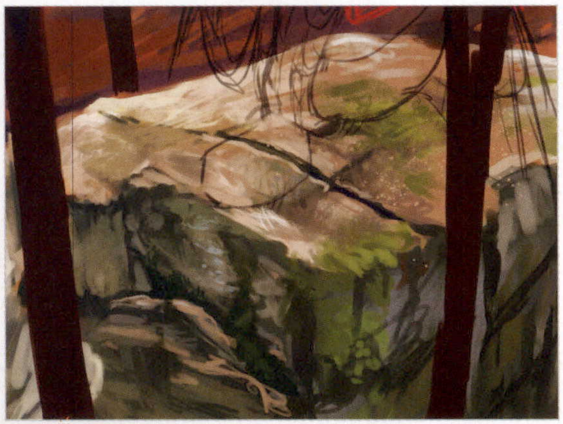
09 **Lay of the land** Suggest the shape of the hills beyond with more purple. Paint the sky patches at the top with a slightly dull but high value blue and begin texturing the rocks, making sure to follow the invisible lines of perspective with the cracks and striations you draw.

10 **Follow directions** Further refine the contours of the land with more and more colour and experiment to find which tones work best. Use the strokes of the brush to follow the angles or planes of the hills, as this will help build volume.





11 **Paint the leaves** Once the underpainting is all blocked in, start to paint leaves into the scene. Use a small brush and stipple various colours such as orange, yellow, brown, dark purple and light purple.



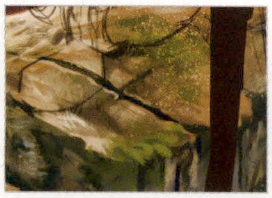
12 **Rock out** Create rock textures using a Chunky Oil Pastel with a low Grain setting. This enables Painter's paper texture to show through and makes for fantastic rough textures. Paint blobs of moss and skate the stylus over the surfaces to generate random cracks and buckles. It's controlled scribbling! Paint a hint of bounced light on the bottom.

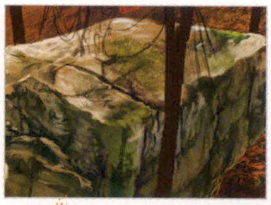
Lighting

A scene like this is filled with a golden-orange glow that permeates the image. This is called ambient lighting. Bounced light is evident in places like the trunks of the tree and especially on the surfaces of the rocks that face the leaves.

13 Spatter textures

The Variable Spatter airbrush generates random dots as if the paint were flicked. Experiment with the various Spread, Flow and Features to find which work best for you. This is a quick way to get an organic look. Lightly paint over, shade and highlight the spots that look best.



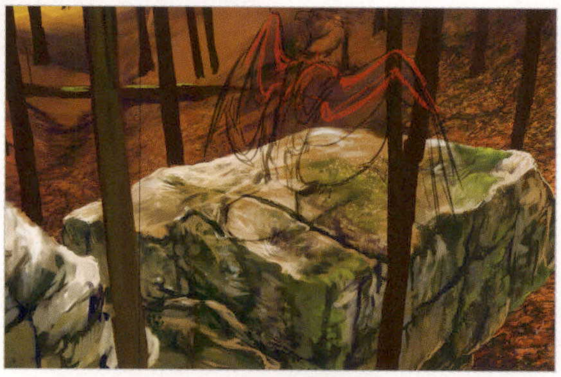


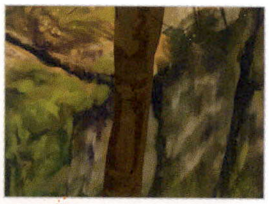
14 Finish the rock

Work over the entire rock, making sure that the horizontal and vertical lines look like they could converge to a vanishing point. Paint the beginnings of a dry creek under a fallen log with some of that dark purple, and use choppy strokes to suggest leaves further in the distance.

15 More leaf litter

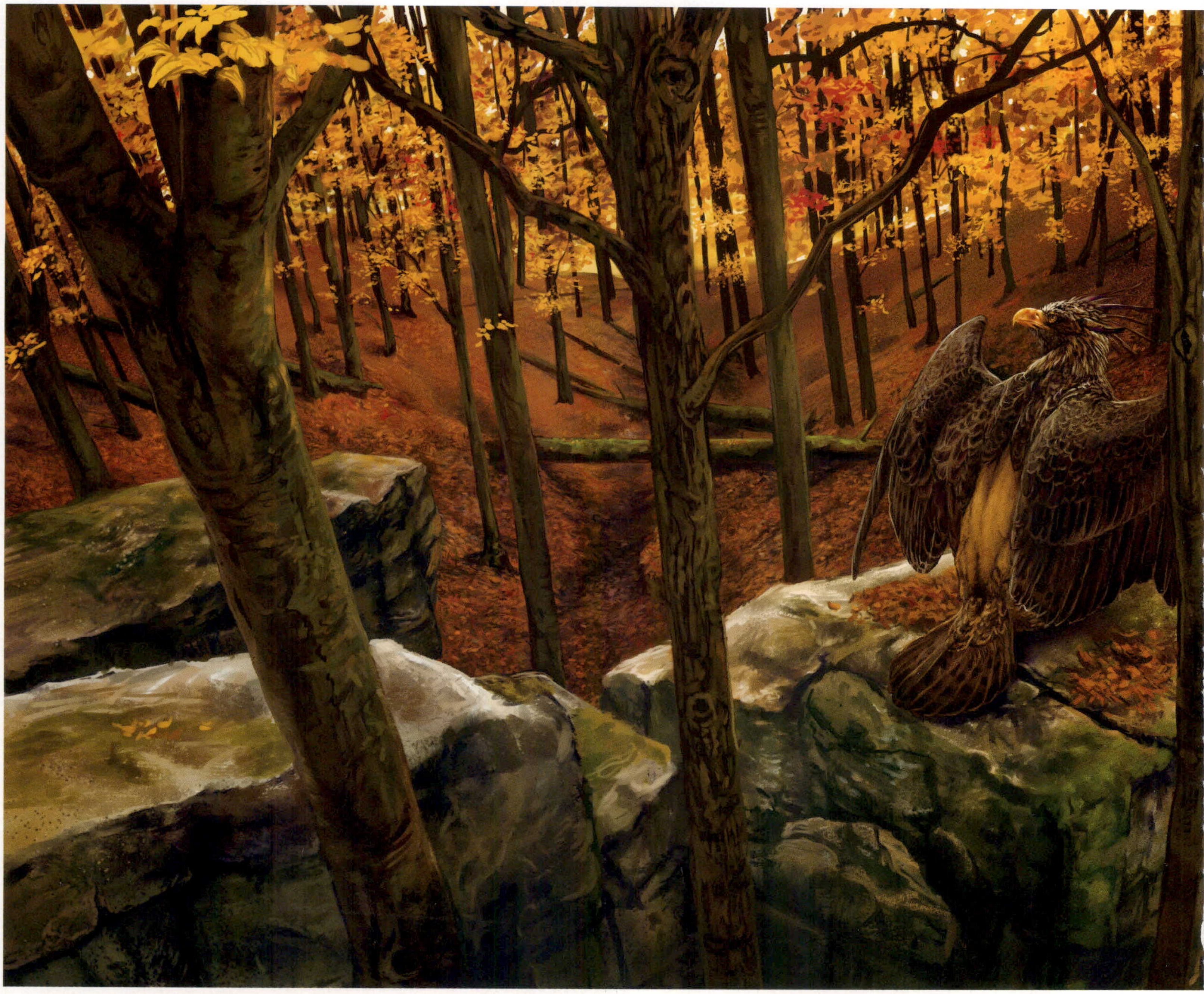
Continue painting leaf litter and various sticks etched with pale purple on the forest floor. Use photos to see how leaves and fallen branches lie naturally. From this angle we are seeing the tops of the leaves as we paint them going up that hill. Add a fallen tree with moss, too.

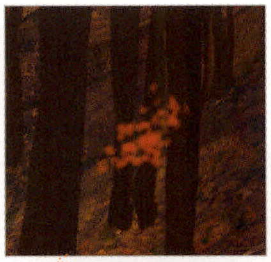




16 The details

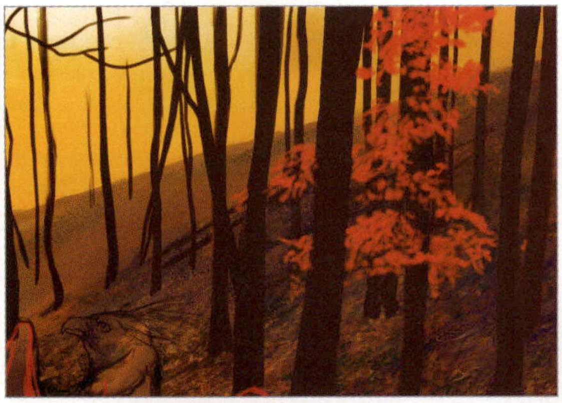
This is a close-up to show how loose the strokes are for all the textures. Keep your brushes as large as possible for as long as possible and work from big to small. The leaves look like ground-up plastic, but from a distance they read as leaf litter. Work big, work loose, work happy!



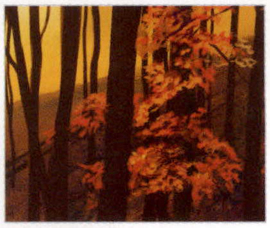


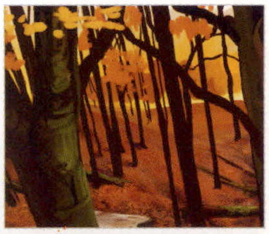
17 Begin the foliage On a new layer above the trees, paint vermilion dots with a Soft Detail airbrush set to a low opacity. Use reference photos of trees to get the grouping to look right. Trees have anatomy just like animals and people, after all.

18 Climb the tree Paint more sprays with the same red, leaving those natural gaps from branches. Paint on the other side of the trees in the foreground to further enhance the feeling of depth, but keep it in perspective.

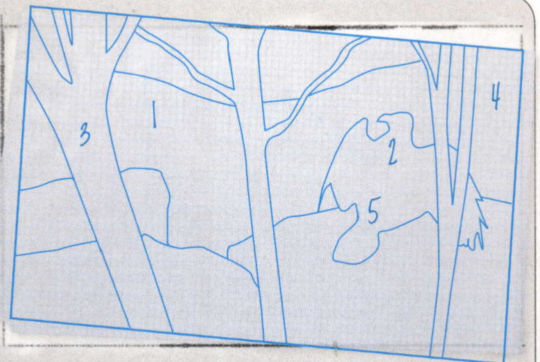


19 Add more colour Now add a variety of colours. Layer dull gold, deep brown-red and some purple shadows with the Round Oil Pastel. There is no trick to this other than paying attention to actual trees and giving a rough impression of the leaves and patterns.



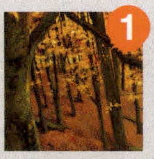


20 Create more depth On the other side of the painting, smoosh in some blobs with dull gold, adding a few in front of the foreground trees. Even as mere leaf blobs, the painting acquires more depth. Paint a very dull green for the moss on top of the tree trunks.

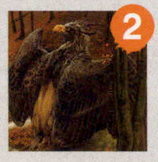


Dissect an image

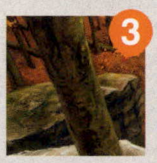
Key design elements



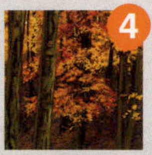
1 Variable Spatter The thing about the Variable Spatter is that it is variable. If ever you are worried about overspray, create a temporary new layer. Erase the stray spots and then merge with your working layer to solve the problem straight away.



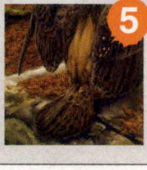
2 Animal attitude Your critters should tell a story. This guy's fluffed up head is saying something in gryphon body language, which just might be the same as bird language. People who know animals will identify with familiar behaviours.



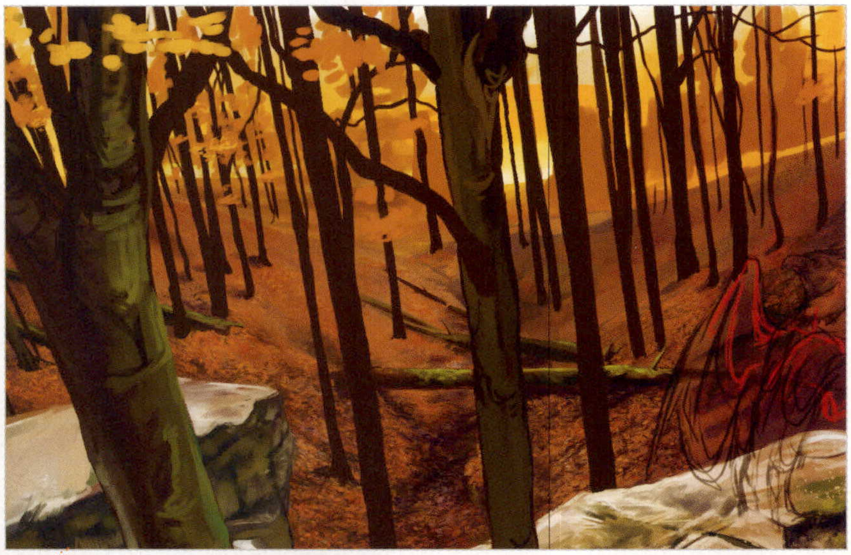
3 Character Trees are each unique characters in the setting, and this should be brought out. They are beautiful and worth studying to get their forms down. Once you become familiar with the nature of trees, drawing and painting them is a joy.



4 Colour scheme A fall scene has a marvellous colour scheme. Look for purples to complement the yellows and tie the piece together using the same colour palette throughout. This is not only rewarding, but helps with tricky choices.

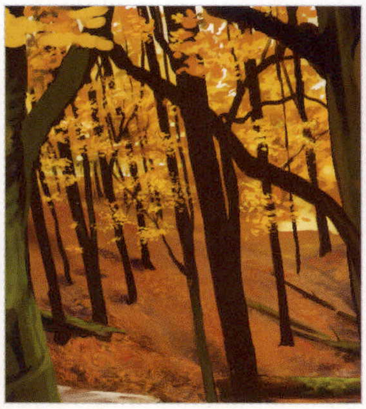


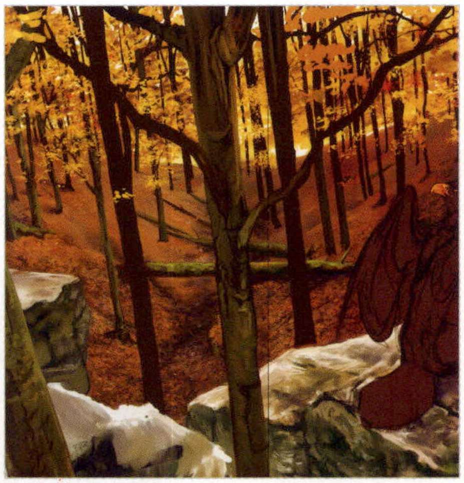
5 Feathers These feathers are rendered loosely, with broad strokes over the form; tight detail would ruin the effect. While tiny painted elements may not be desirable, things such as pockets of fallen leaves on the rocks are great to bring realism.



21 Treetops Smoosh more blobs of encircling gold and paint even smaller dots of brighter gold on top of the duller, darker colours. In the distance, add some of that sky colour from earlier. Erase around some of the leaf masses that are too big and blocky.

22 Use negative space Use temporary layers and Variable Spatter to make leaf sprays, then build on top of the random sprays. Erase what doesn't look good. Start adding more colours with small dots and draw some random twigs. Cut in bright sky windows that make the scene scintillate.

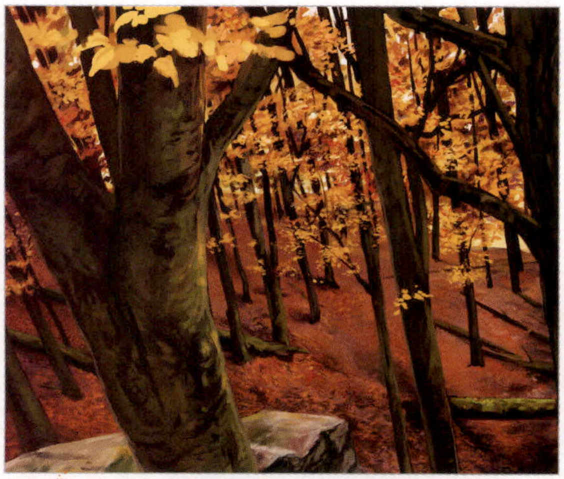




23 Find satisfaction Now it's getting hairy, but it's really just layers of leaf dots layered on top of one another. Push and pull the colours and values. Did you paint over a tree trunk? Well just draw another one in! It looks complicated but it's just fussing with the texture until it looks right.

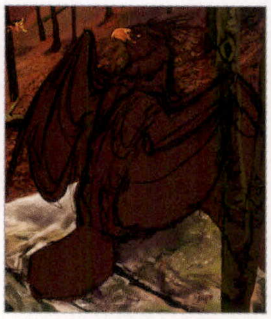
Complete the creature

Paint and texture your gryphon using real-world references

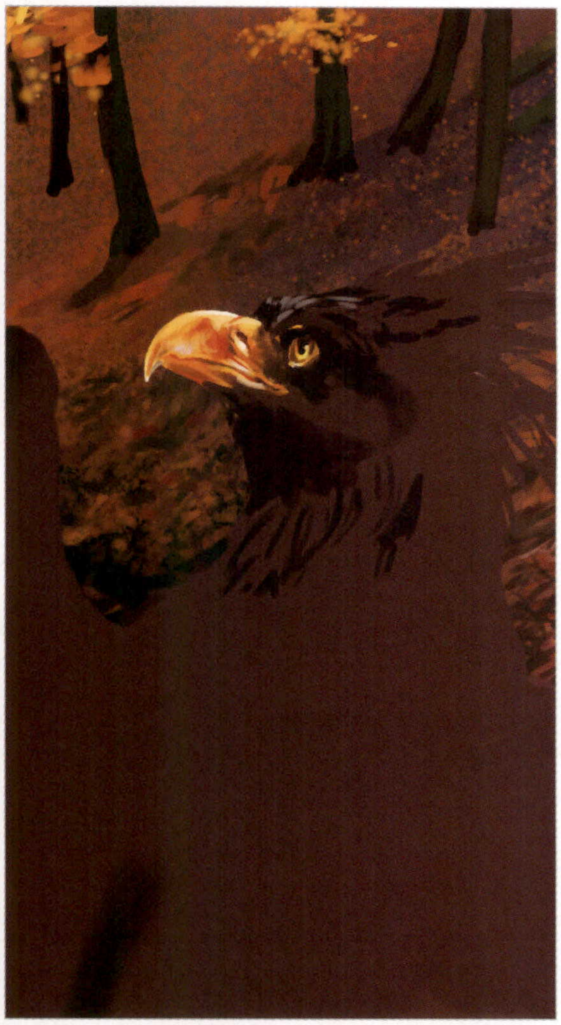


24 **Tree trunks** There are two different kinds of trees, so there are two styles of bark; one smooth and one rough. The forms overlap so we can see the top of each branch.

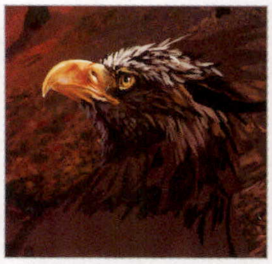
25 **Start the beast** Oh right, there's a gryphon in this! Create a new layer and lay in a dark brown under the sketch. Using the Eyedropper tool, grab the gold hue from the leaves and paint the beak and eye.



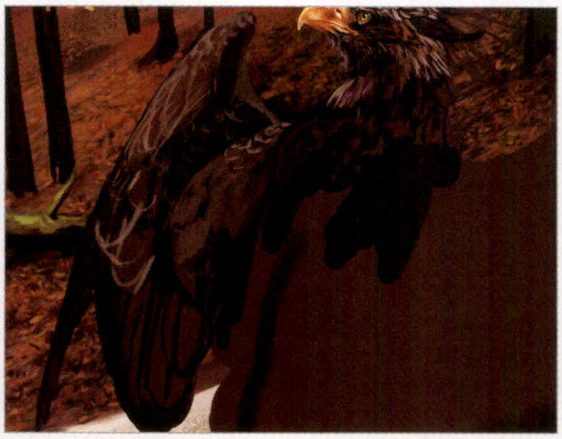
26 **Begin creature textures** Complete the beak with a rich, deep orange. Include colours from the sky on the highlights of the beak and, with an even darker brown-purple, block in the shadows of the head and the beginnings of feathers.



27 **Highlights** Once the dark shadows of the feathers are roughed in, a silvery yellow is used to make the feathers emerge. Use light pressure in the shadows with firmer pressure to carve out those highlights. Cut shadows back in as needed.

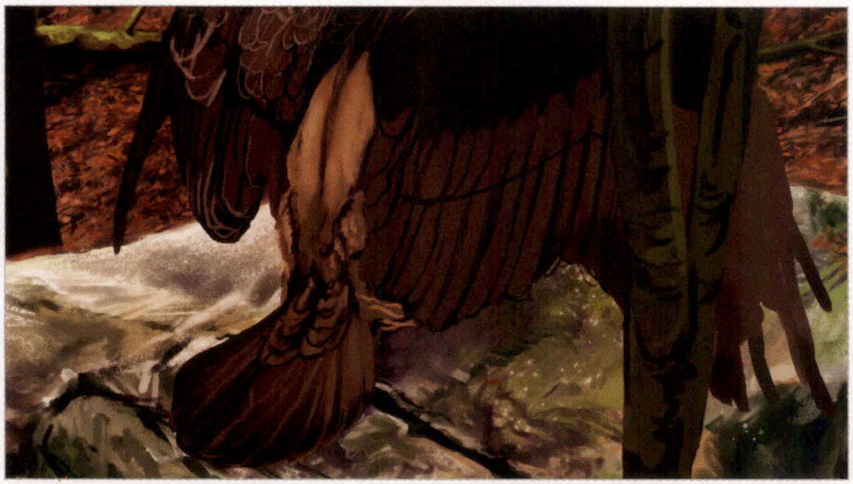


28 **Wing forms** While still referring to the sketch made earlier, block in the rest of the body and the wings, paying close attention to your references. Edge the feathers with a pale grey and make sure you don't make them too uniform.



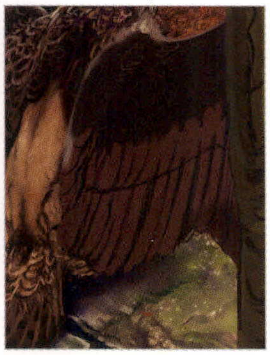
Stippling

Stippling is a technique where hundreds or thousands of dots create a complete image or texture. The advantage of stippling the leaves is that you are in control of the directional flow, which is hard to duplicate with a pre-made brush. It is worth the time it takes.



29 **A hint of cat** The feline back is one of the aspects of this critter that tells us that something isn't quite right. Keep in mind where the hipbones are and try to render them so you can still see the anatomy beneath, giving an edge of realism to the fantasy.

30 **Tighten up the details** Keep working the feathers and fur. Add patterns found on birds of prey and iridescence wherever you want. I prefer iridescence everywhere.



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3D illustration

Create digital papercraft

Monkey King 2011 **modo, Photoshop**

The aim of this tutorial is to show the creative workflow behind the lighting of a paper look, 3D illustration

Teodoru Badiu Illustrator and 3D artist

Behind the scenes

Digital artists explain the techniques behind their amazing artwork

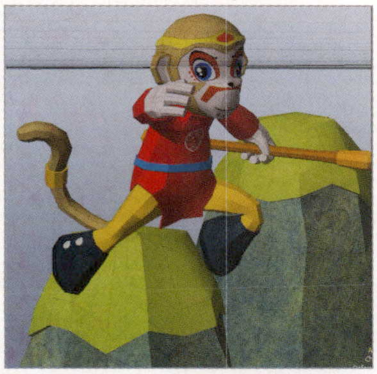
Artist info

Teodoru Badiu

Personal portfolio site **www.theodoru.com**
Country **Austria**
Software used **modo, Photoshop, Illustrator, CINEMA 4D**

I am a creative media designer, 3D addict and vinyl toy lover based in Austria. Most of my work is character-lead pieces.

Mountain texture After the main character creation I modelled two mountains and imported textures based on stock paper images.

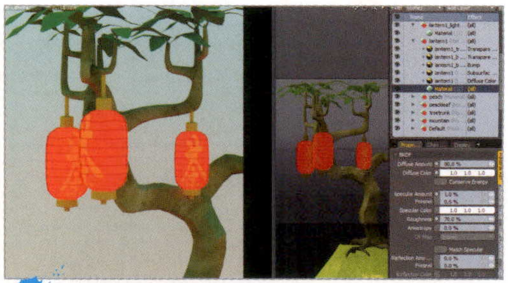


The aim of this tutorial is to create a simple workflow for a digital papercraft image. I'm using a combination of modo and Photoshop to get a 3D look, but you can easily achieve a similar look in Photoshop using drop shadows and layer styles.

First I made a few pencil sketches to get an idea of how I wanted my final monkey character to look. Even though I made use of some reference images, I wanted the piece to have my own style.

Having the aim of the tutorial in mind and based on the sketches made, I started to create the main character needed for the illustration. I then began to build a background scene in sketch form, including mountaintops, clouds and trees to tie in with the narrative. During the process of modelling the scene's assets, I added a few new ideas that hadn't emerged at the sketch planning stage, but that I thought would help achieve the look and feeling needed.

I kept the polygon count on the models low, which produces more angles on the shapes for a look that fits the paper style of the illustration. Bear in mind that more details will be added later on with the textures.



Lantern glow I scaled down the polygons inside the lanterns and created a new material with Luminous Intensity of 2 and red Luminous Color.

I wanted to have a kind of Chinese paper theatre scene with some models emitting light like lanterns in a shadow puppet show. I also knew that the main character would have to be in the centre of the image surrounded by light rays that have their source somewhere in the scene behind him. Once the models were created and placed in the image, I tried to create a balanced composition that would catch a viewer's eye bearing all these details in mind.

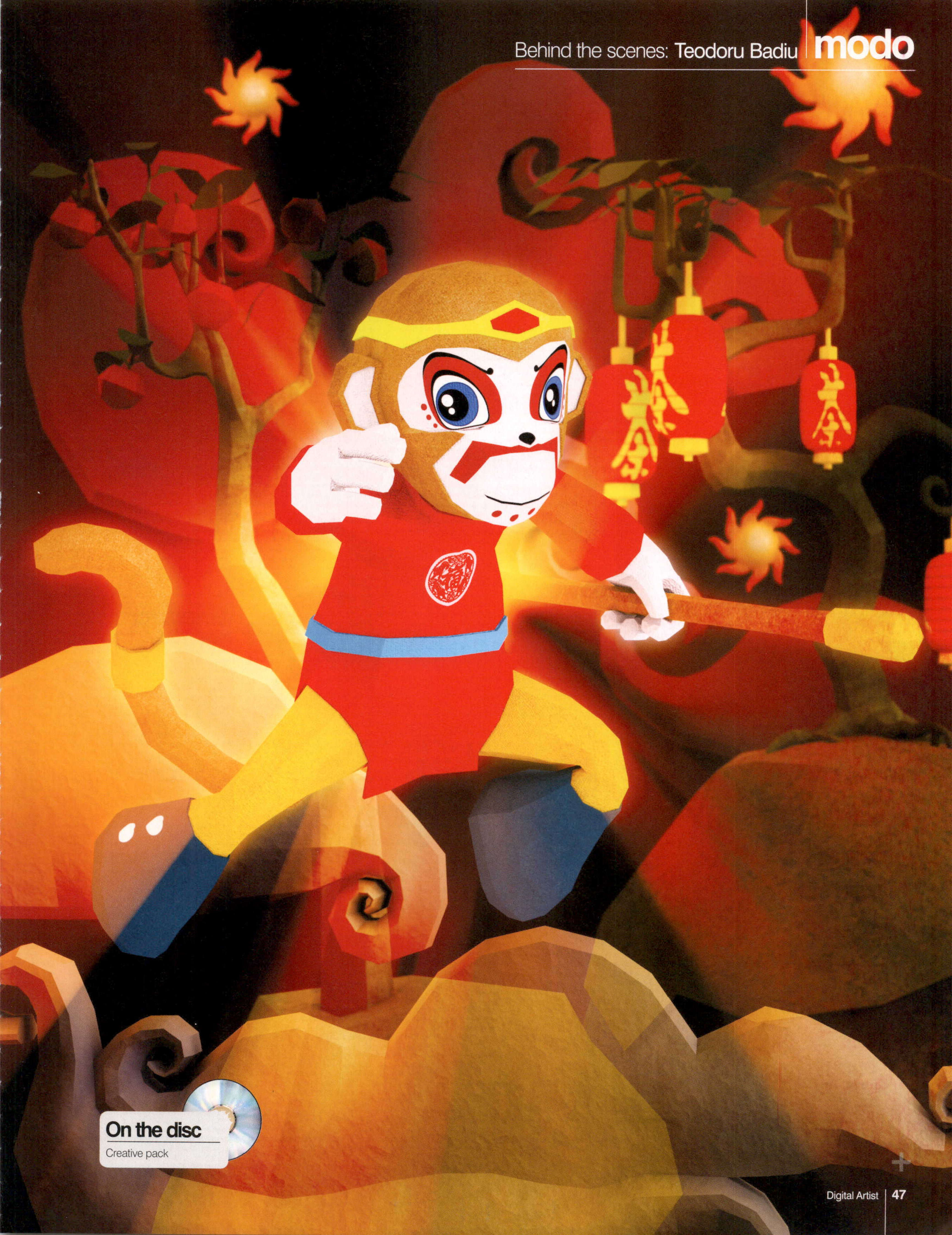
Because all of the details on the models are added in Photoshop, I have to UV Unwrap them. It is very important to make sure that these are nice and clean without any distortion as when you import them into Photoshop you will paint textures based on them.

The next step was to create all the light-emitting materials needed for a tree with Chinese lanterns hanging on the branches. I also wanted to build a glow effect for some stars. For this I used stock paper texture and applied it in Photoshop. I created three different textures for the colour, the bump and the transparency amount of the models.

The textures were then also used for the lighting colour and the lighting amount layer of the lanterns'

Peachy I used Cube Primitives for the peaches, then the Pen tool with Make Quads enabled for the leaves.

Second tree I thought it would be a good idea to create another tree for the second mountain top with some Chinese lanterns hanging from it. I modelled the lantern, then created the texture and Chinese letters in Photoshop using the Pen tool.

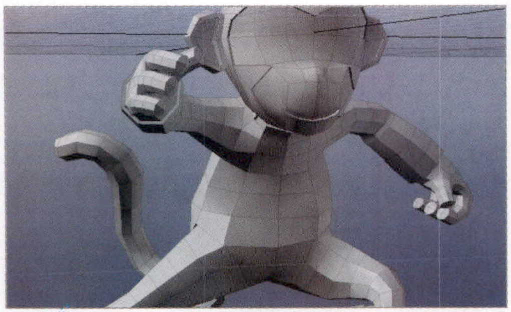


On the disc

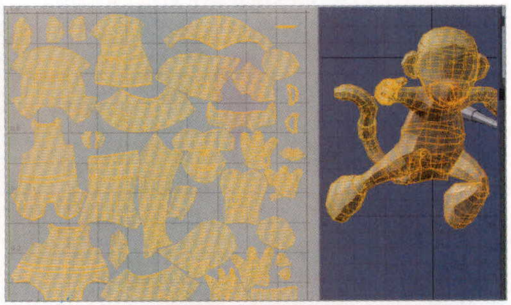
Creative pack

A monkey hero is born

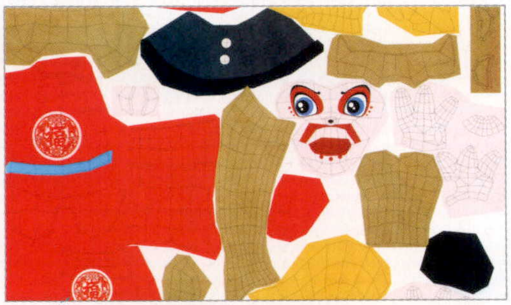
We reveal the workflow for the monkey king character



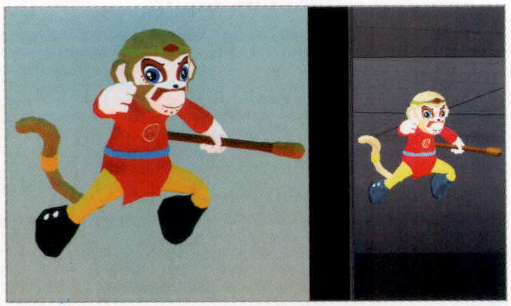
01 **Box modelling** I chose to use the box modelling style and built up the body parts based on Cube Primitives with the figure set in a jumping pose.



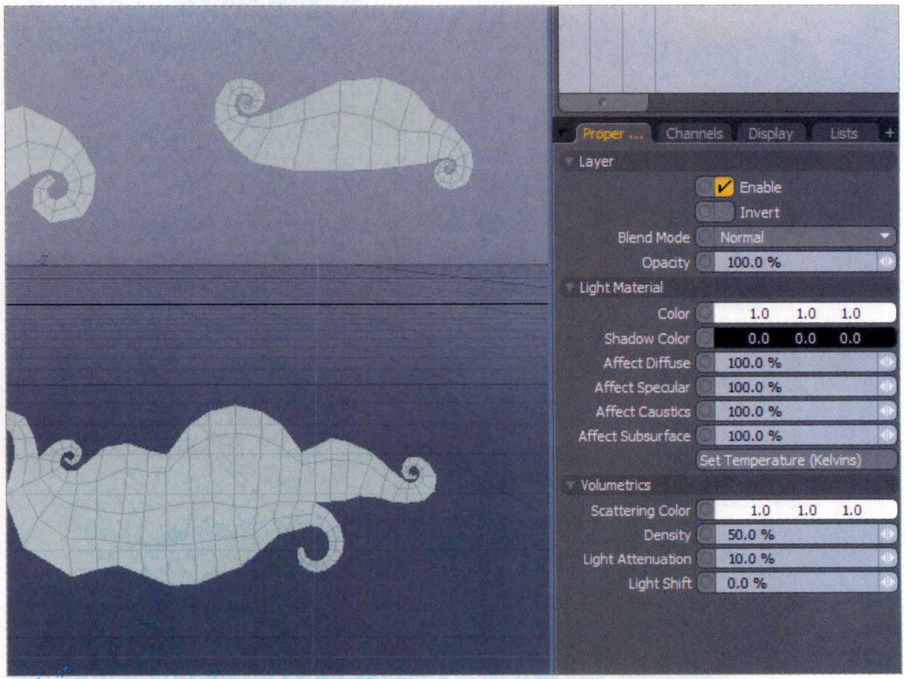
02 **UV Unwrap** Because I had to paint all the details in Photoshop, I needed to UV Unwrap the monkey model and export it as an EPS map.



03 **Textures** In Photoshop I opened the EPS file and drew details with the Pen tool, adding a paper texture and setting the blending mode to Color Burn.



04 **Glow** In modo I duplicated the monkey layer three times, setting one to Luminous Amount, one to Luminous Color and one to Subsurface Color.



Layer
☑ Enable
☐ Invert
Blend Mode: Normal
Opacity: 100.0 %
Light Material
Color: 1.0 1.0 1.0
Shadow Color: 0.0 0.0 0.0
Affect Diffuse: 100.0 %
Affect Specular: 100.0 %
Affect Caustics: 100.0 %
Affect Subsurface: 100.0 %
Set Temperature (Kelvins)
Volumetrics
Scattering Color: 1.0 1.0 1.0
Density: 50.0 %
Light Attenuation: 10.0 %
Light Shift: 0.0 %

Thicker clouds The next step was to create some clouds. I used the Pen tool with Merge and Make Quads enabled to create the basic shape and then applied the Thicken tool.

texture. I then used the same technique on my monkey character's model to give it a small glow amount so he stands out in the composition. I used bright, warm colour combinations for the monkey king's clothes and fur to really make him pop.

For the main light source I used a Directional Light with a low Radiant Exitance and placed it to bring some light into the scene, create some shadows and also to make the composition look a bit more realistic. I turned Global Illumination on and combined it with an environment with an HDRI image.

The most important light sources in the scene are the rays being emitted behind the monkey king. For this effect I created two Spot Lights placed behind the main character so that his figure blocks them, and the render camera can only see the beams. For the lights' colour I used red and yellow tones.

To get the effect of beams of light coming towards the viewer, I used Volumetrics and experimented with the settings. For example, I altered the Radius, Samples, Cone Angle and Soft Edge options. I also adjusted the Volumetric Samples Height. I changed the Light Material for the Volumetrics to yellow and used a pink Scattering Color with 150% Density and 50% Light Attenuation to complete the effect.

To get the look of light rays it is also important to consider how the lights are placed, how wide the light cone is and how far they are from the model.

It is wise to place the lights at various angles, one pointing up from the bottom and the other down from the top. That way the light beams hit the model and only the rays that are not fully captured are able to pass by and be seen by the render camera.

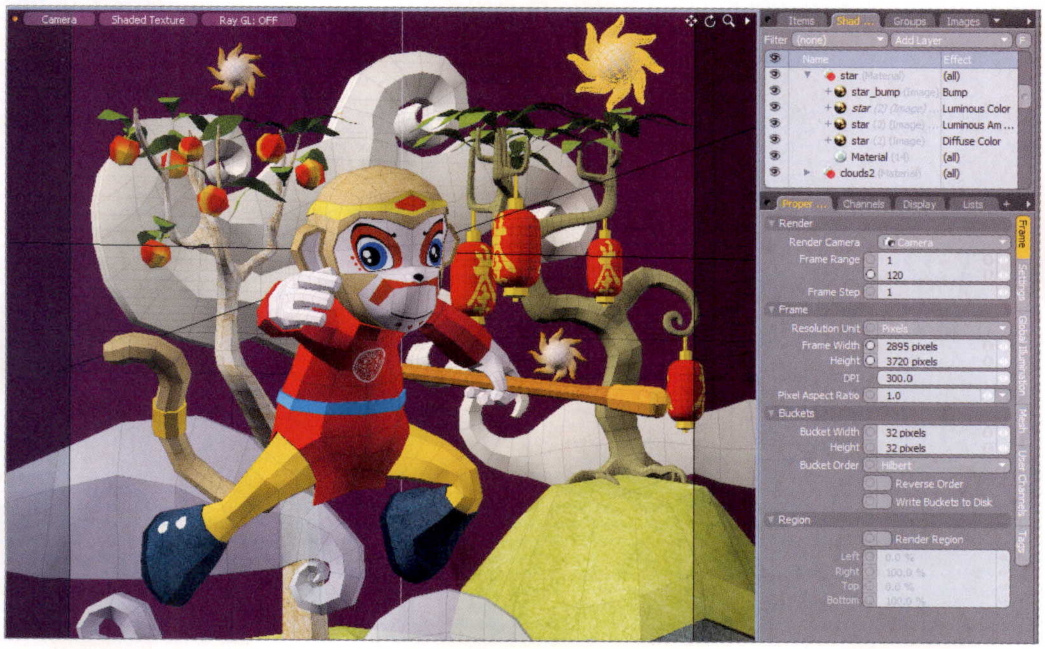
To amplify the rays I created a big, rounded box that had a dark blue paper texture on it and that was scaled and positioned in a way to have all the other models and lights inside on it. This helped to make the warm tones of the light rays more visible.

Shadow types

When I created the light rays, my first impulse was to set the Shadow Type to None and have the illustration shadows coming from the main light. I soon realised, however, that it was better to set the Shadow Type to Ray Trace in order to make the rays visible.

Cloud textures I placed the clouds around the piece. I gave the ones in the foreground a texture with more transparency, and the ones in the background a higher opacity.

Luminous stars The last step before the light creation was to model a kind of star with a luminous paper texture material, and then duplicate and scale a few othes to go with it, placing them in the scene.



Name	Effect
star (Material)	(all)
star_bump (Image)	Bump
star (2) (Image) ...	Luminous Color
star (2) (Image) ...	Luminous Am ...
star (2) (Image)	Diffuse Color
Material (14)	(all)
clouds2 (Material)	(all)

Render

Render Camera	Camera
Frame Range	1 120
Frame Step	1

Frame

Resolution Unit	Pixels
Frame Width	2895 pixels
Height	3720 pixels
DPI	300.0
Pixel Aspect Ratio	1.0

Buckets

Bucket Width	32 pixels
Height	32 pixels
Bucket Order	Hilbert

☐ Reverse Order
☐ Write Buckets to Disk

Region

☐ Render Region

Left	0.0 %
Right	100.0 %
Top	0.0 %
Bottom	100.0 %

Clouds and Radial Blur These two filter effects add depth.

Before the rendering I also took care to add any Render Outputs needed for the final compositing work in Photoshop. Even if the render is looking good enough, it still has to be tweaked and pimped up in Photoshop by adding Depth of Field, Ambient Occlusion and even some more light rays if you like. It is the combination of the two programs that really makes the lighting effects in this image work.

For that reason I made a separate render for the main character and the clouds with an Alpha Render Output. This was necessary because I designed the concept so that the main scene is inside of a box, and if I had rendered an alpha channel of the entire scene I would have only had a white image, which would have been no help at all!

I also made a few extra passes with the alpha channel over the main character, the trees and the mountains. This will save time when it comes to the rendering stage and means that I have the option of using that rendering for other useful features such as Transparency on the clouds and Volumetric lights.

With all the rendered alpha channels and the Render Outputs, I am able to control the compositing work in Photoshop with the final illustration tweaking being made in this program after the rendering was completed. The first step of these final adjustments was to add an Ambient Occlusion layer with the blend mode set to Multiply and the Opacity at 50%.

The next step was to add the rendered layer containing only the light rays and the main character. I have used the alpha channel of the monkey to copy and paste it on a layer above, and then set the blending mode of the first one to Overlay. This will make the light rays strong and colourful.

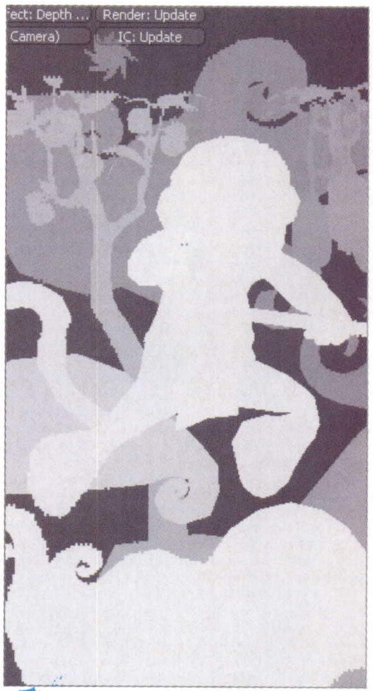
Next I added another layer and created a few more rays using the Pen tool by tracing around the existing light beams and using the Clouds and Radial Blur filters. This not only creates a realistic effect but adds to the atmosphere of the scene. I then set the layer blending mode to Screen and placed it under the monkey character for the desired effect.

Another compositing step that I took at this stage was to add a small glow around the main character using a bright yellow colour on a layer underneath the monkey, giving it a blur and using Linear Dodge.

I saved the current PSD file under a new name, merging down all the layers, and then created a copy of the merged layer and hid this second one.

I added the Depth of Field pass that I rendered as an alpha channel, used the Lens Blur filter with the alpha channel as Depth Map Source and tweaked the settings until I got the result that I needed, then hit OK to apply the changes. At this stage I'm really just making the final alterations to make sure the image pops and that all the lighting effects are vivid.

The last compositing steps were to reveal the copied layer again, set the blending mode to Soft Light and the Opacity to 70%. I also adjusted the colour saturation of the illustration using the options under Image>Adjustment>Hue/Saturation to add a bit more colour to the rays and adjust the highlight colours. Finally I saved a new PSD file and merged down all the layers before saving one last TIFF document. The process is now complete.



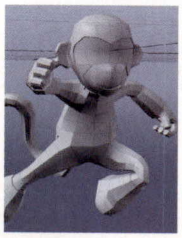
Depth of Field pass Use this to adapt the tones in Photoshop.

Before

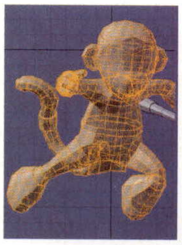
After

Ray of light

Create the light beams coming from the back of your scene



The light rays were based on two Spot Lights with Volumetrics, and I simply found the best settings for these through a process of trial and error. My workflow was to create one light and tweak the different options until I had the best effect to fit my needs. I then duplicated the light and placed it into the scene behind my monkey character. To compare how the image would look with the ray lights and without them, I took screenshots of the Render View, one with the lights enabled and one with them hidden.



Evolution of an image

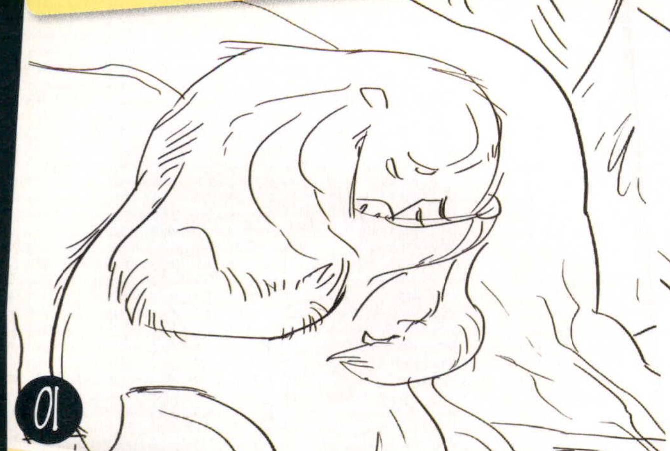
Artists explain the process behind some of their finest work. Hannah Christenson talks to us about Fox and Bear

Artist info

Hannah Christenson

Personal portfolio site **www.hannahchristenson.com**
Country **US**
Software used **Photoshop**

I am an illustrator born and raised in Texas. I have always had an interest in art and image making, and received a bachelor's degree in Illustration from Brigham Young University in Idaho, US. I am now working as a freelance artist full time. I currently reside in Phoenix, Arizona, with my husband. My subjects range from the fantastical to the natural, and I'm inspired largely by comics and cartoons.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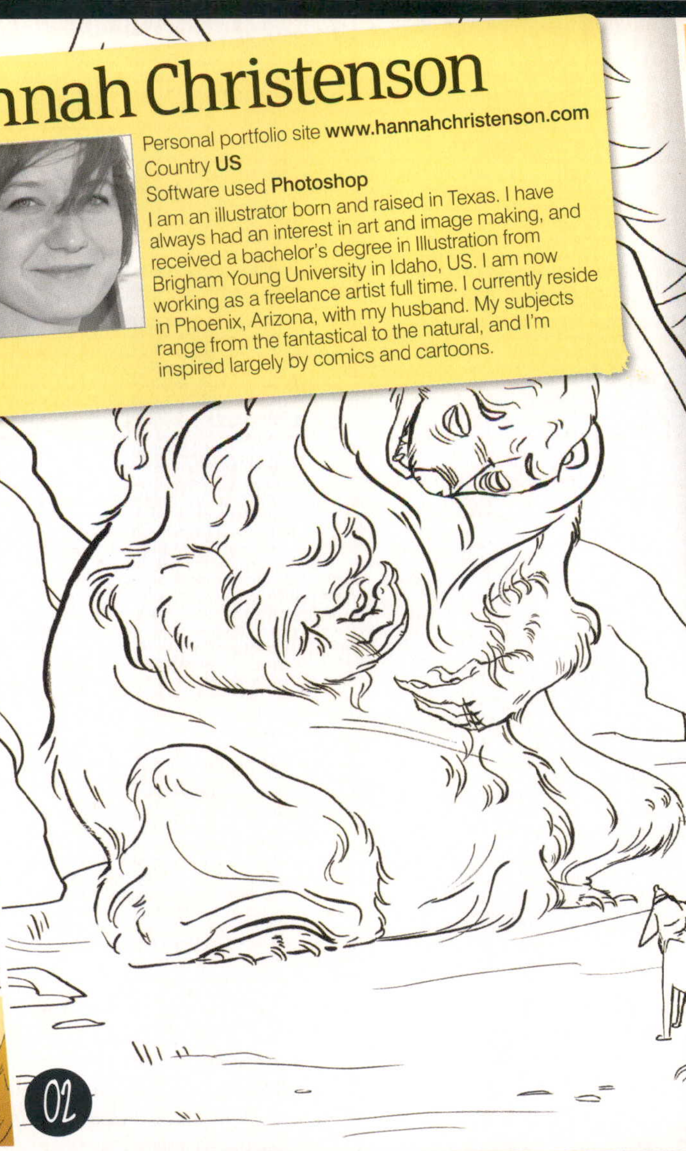
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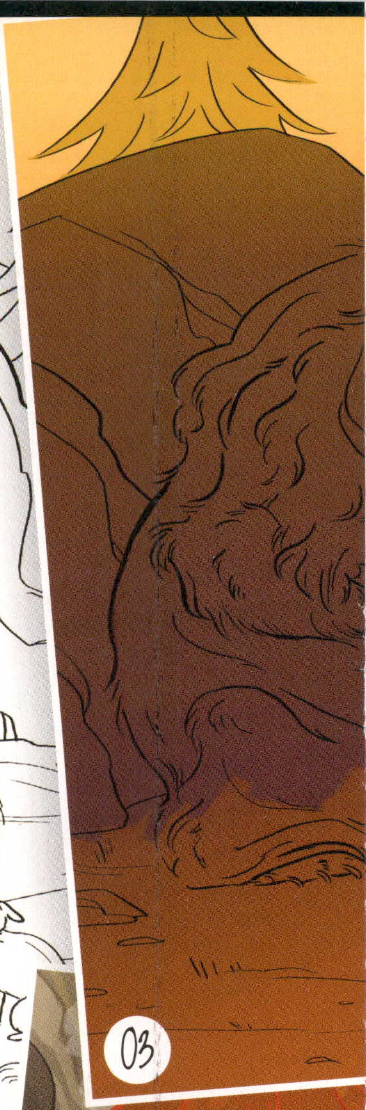
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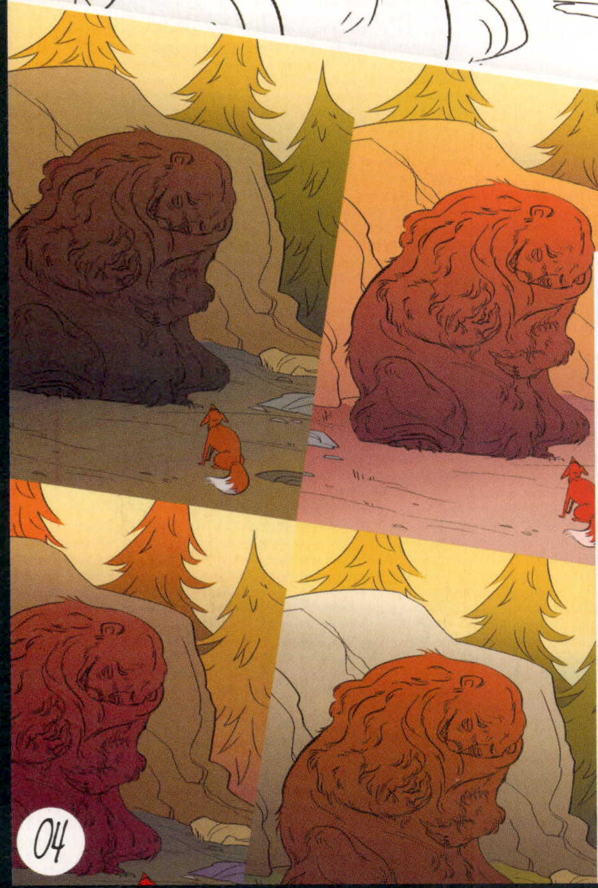
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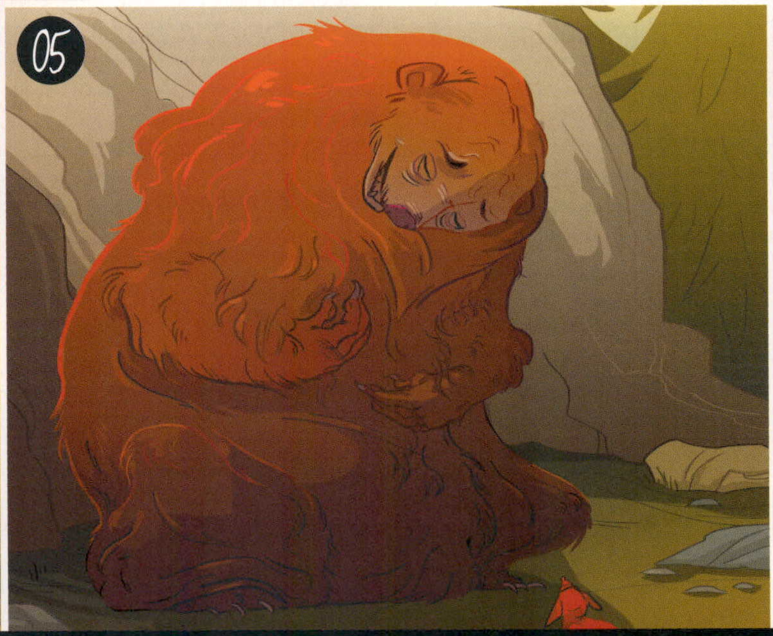
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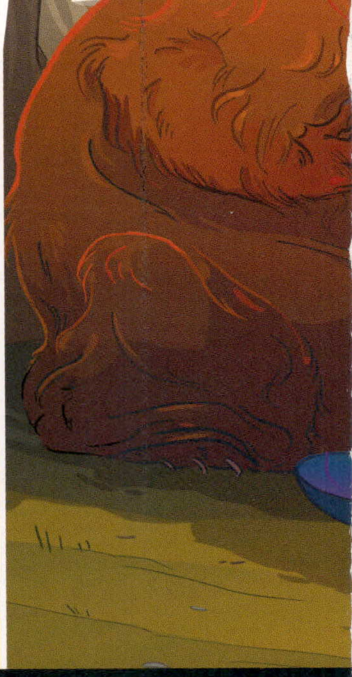


About this image

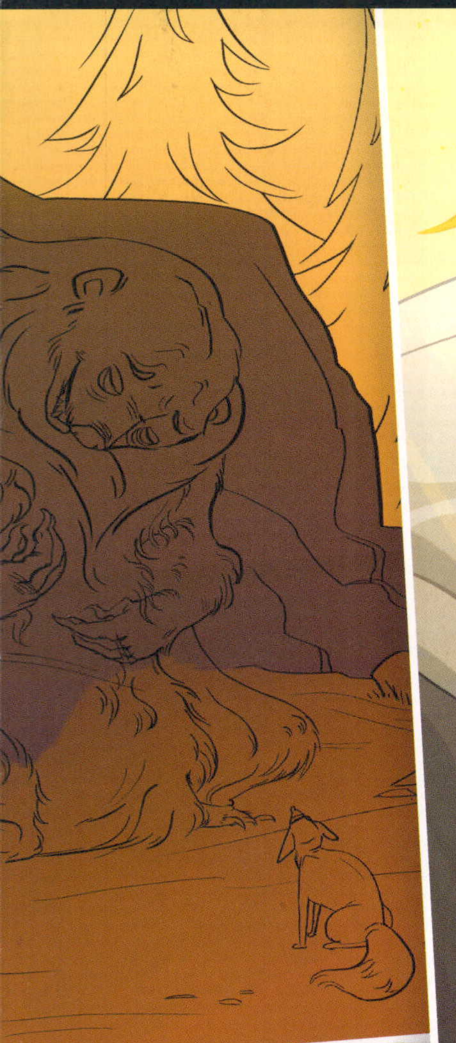
I created this image to practise painting animals. I don't get very many opportunities to paint bears and foxes, and I thought it was about time I learned how to do it. I had a very loose idea of a story while I was painting: I imagined a fox on an adventure to find his lady fox and the bear is a shaman showing him the way – or something like that! It was important to establish the tone of the image in my mind.

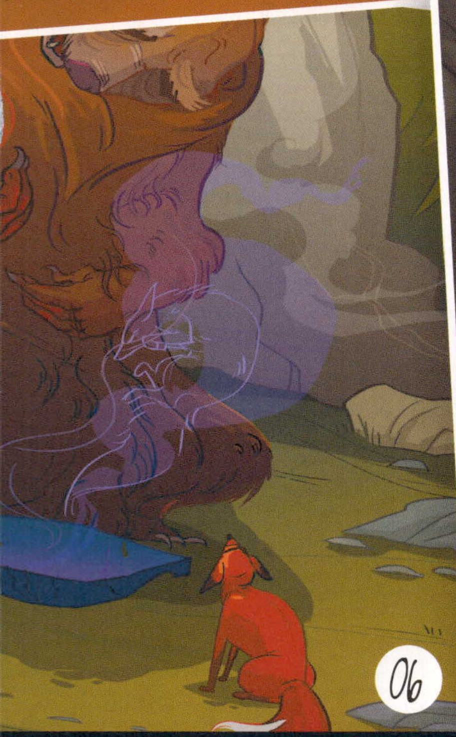
01

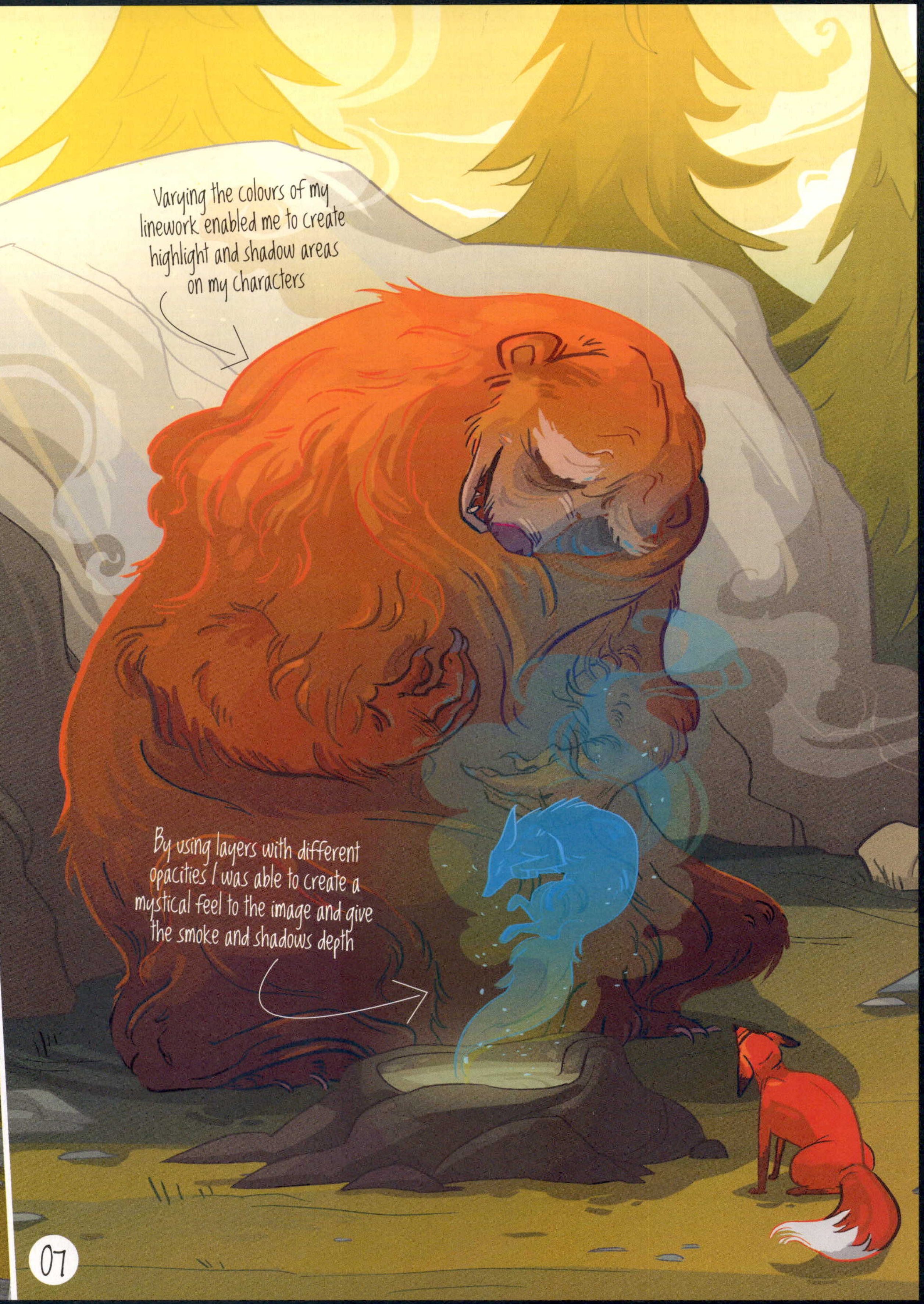
I usually draw in Photoshop as well as painting with it. Sketching digitally lets me work quickly and cleanly. I start with a rough sketch to establish everything I want in the image, all of the different elements and the compositional balance. I don't worry about details at this stage, but concentrate on large shapes and the relationships between them on the canvas.

02

This is the stage where I refine the sketch by simplifying the shapes and the linework, as well as adding all the elements and necessary details. A lot of my art (and the style that I prefer) has very few or no lines, but in this image I decided to retain my sketched marks. For them to work in the final version they need to be clean and specific, even early on.







Varying the colours of my linework enabled me to create highlight and shadow areas on my characters

By using layers with different opacities I was able to create a mystical feel to the image and give the smoke and shadows depth

03

Now that I have all the detail I want and the lines are done, I can start to think about colouring the image. First I like to cover up all of the white background, blocking in tones over every part of the design, even if they're not the exact shade that's going to make it to the finished piece. This way I can see all the colours and how they work together.

04

Before I go any further I like to roughly establish the overall colour scheme. I always do some sort of colour composition and have many different choices. I work with a ton of layers in Photoshop, with almost every shape on its own layer so I can easily change the colour of that element if I feel like it's not working in the overall scheme.

05

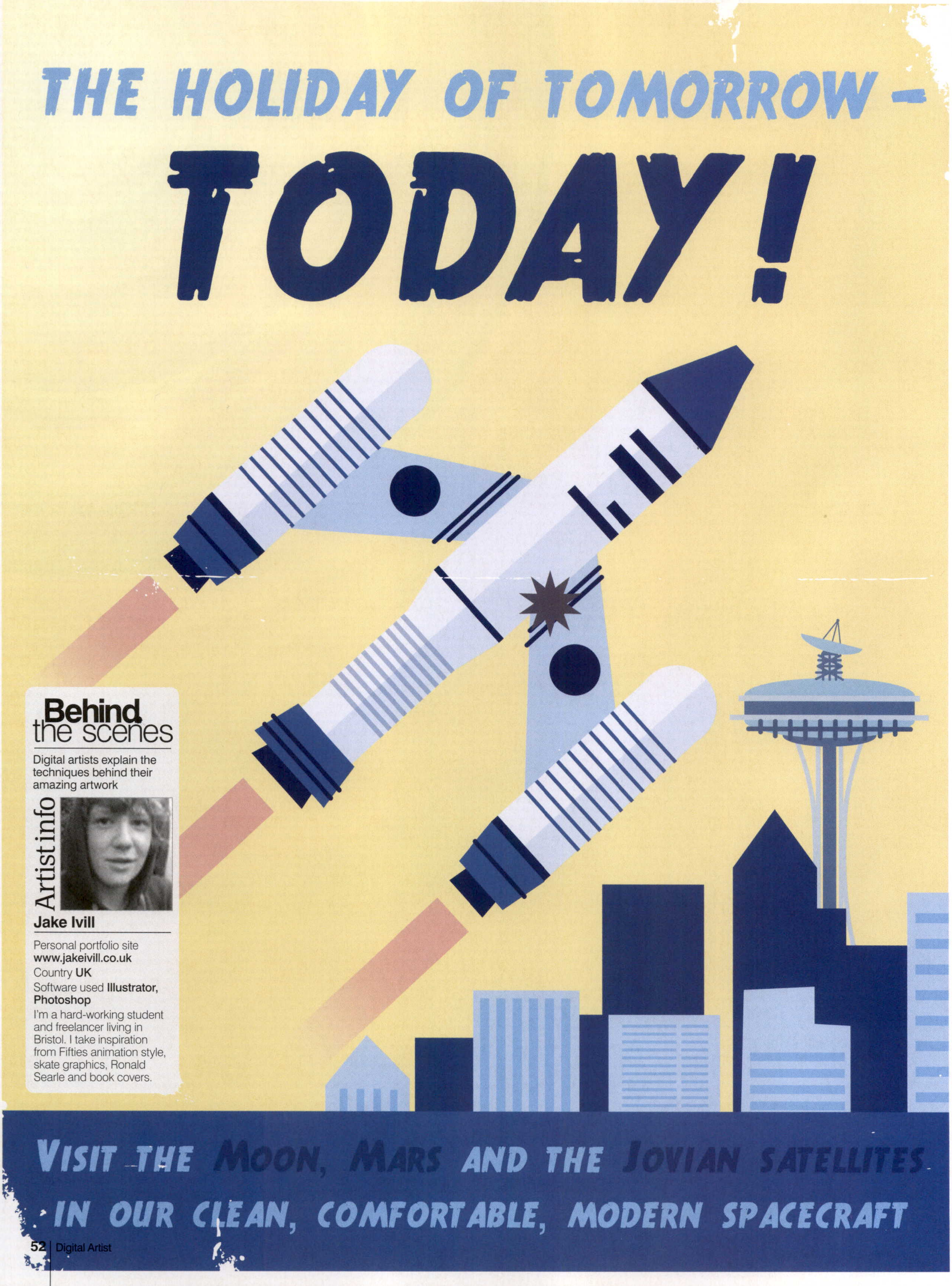
My lines are on one layer, and I lock the transparency on that layer so that I can colour this element something other than black to prevent them standing out as much and disrupting the flow of the piece. You can see that I've used some of the lines on the bear to function as highlights. My shadows are a very dark blue layer at a low opacity; there's very little black.

06

I begin drawing in the second fox at this stage, depicted in the smoke of the bear shaman's fire. It is also on its own layer, so I can position the shape independently before I continue painting it. I experimented a lot with that bowl the fox is coming out of, but it just wasn't working. I wanted a more natural look, so I changed it to a tree stump.

07

I like to use several overlapping layers at different levels of transparency, such as in the clouds and smoke, to give a little depth. This helps give a mystical edge as well, perfect for the narrative of my image. Throughout the process I zoom in and out to check my values at a distance so it's easier to spot errors as you're working so they don't get worse.


THE HOLIDAY OF TOMORROW –
TODAY!
VISIT THE MOON, MARS AND THE JOVIAN SATELLITES
IN OUR CLEAN, COMFORTABLE, MODERN SPACECRAFT

Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

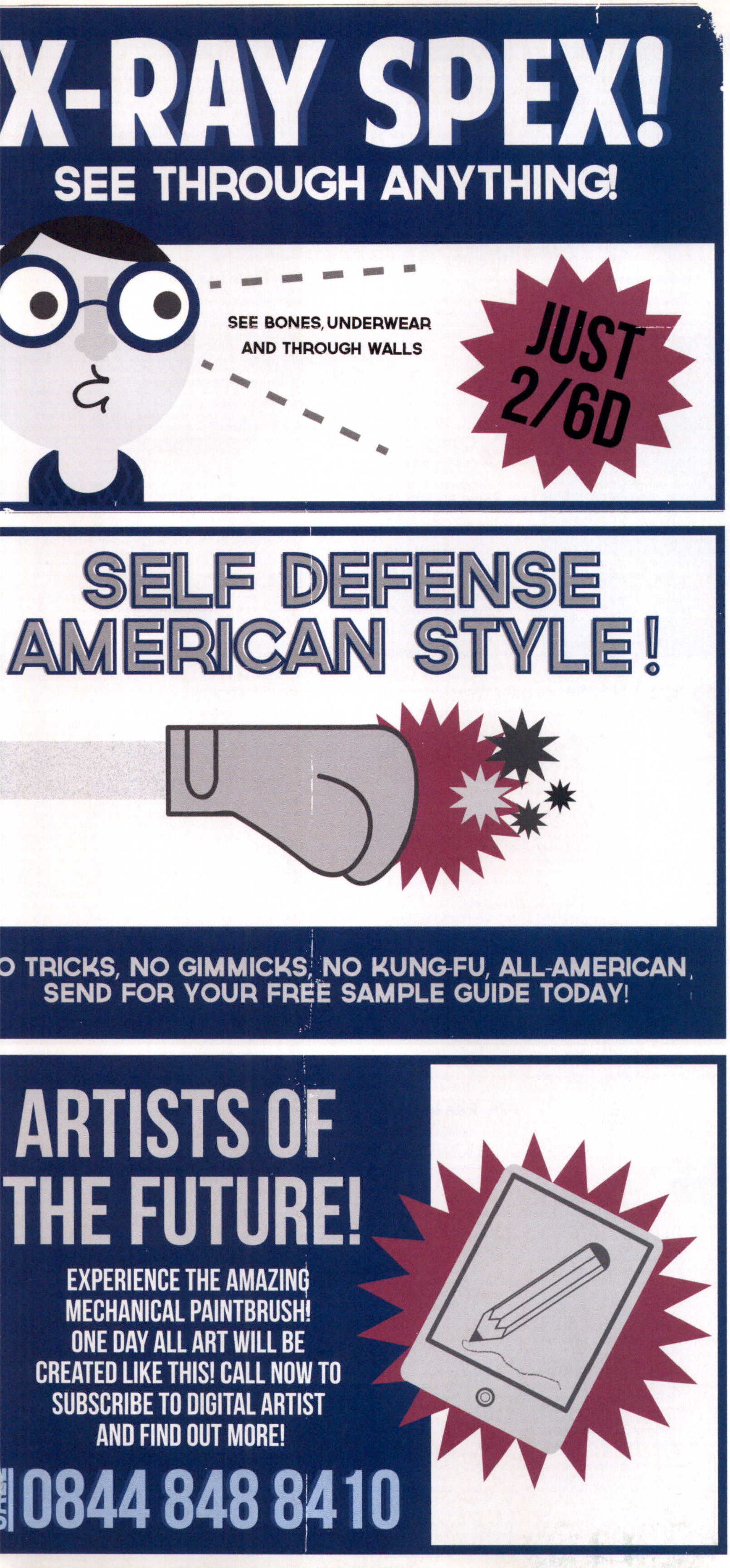
Jake Ivill

Personal portfolio site **www.jakeivill.co.uk**

Country **UK**

Software used **Illustrator, Photoshop**

I'm a hard-working student and freelancer living in Bristol. I take inspiration from Fifties animation style, skate graphics, Ronald Searle and book covers.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Design a mid-century poster

Space Travel of Tomorrow
2011 **Illustrator, Photoshop**

> “In this tutorial I’ll be showing you how to create a poster with a mid-century-inspired design”
> **Jake Ivill** Graphic designer, illustrator

Mid-century design is becoming increasingly prevalent in modern-day trends, with a lot of studios trying to replicate the style that is so famously associated with this period.

It wasn’t just print that encompassed this iconic look; everything from architecture, furniture and food packaging was affected. There are so many individual applications, therefore, that you have a wide choice, and you can use them to influence many things, for example, houses in the background of an illustration or the letterforms and styling of type.

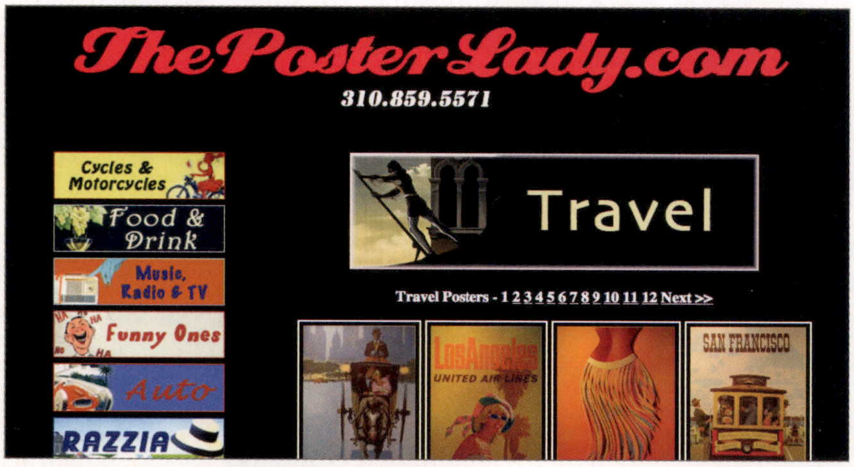
Everything about mid-century design is bold, striking and can instantly be recognised. Basically it’s everything good design should be; functional, aesthetically pleasing and long lasting.

Using a mid-century style for a poster about future space travel is very apt. First, you’re working in a style that was in its prime when space travel was starting to be explored, so lots of the artists would have been inspired by the new photos they were seeing of this vast, unexplored place. Illustrator’s bold, striking vectors work really well with space imagery, and you can create some really nice elements. Also, you can easily show your ideas through illustrations, whereas with photos you would have to create a set and run the risk of it ending up looking like a corny B movie film poster. A well-designed mid-century poster always attracts the eye and instantly gets your audience looking at it.

Build a composition

Use real-world references and sketch your piece

01 Research The first important step is to do some research into the style you want to replicate. Google searches and dedicated sites are best for this, (for example **theposterlady.com**). I researched colour choices, composition and imagery.



ThePosterLady.com

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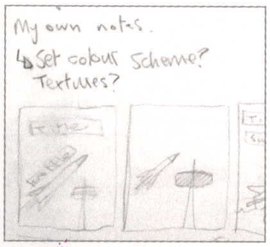
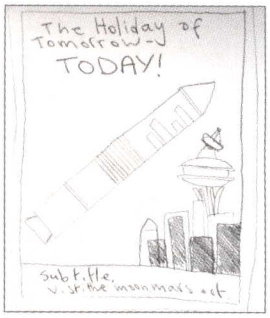
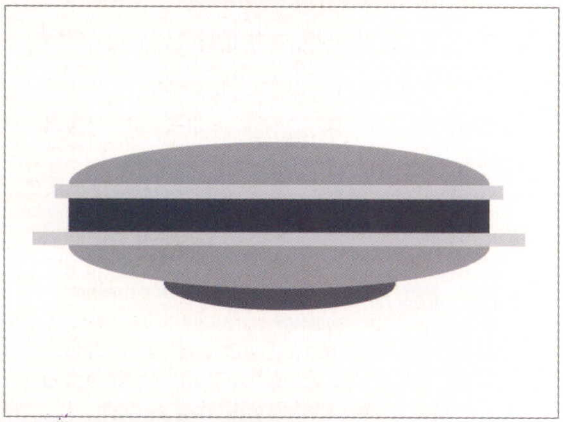


My own notes.
↳ Set colour Scheme?
Textures?

02 Composition Once you have a good idea of how mid-century posters look in terms of type placement and imagery, you can work out the composition for your own poster. Try every possible combination of ratios between the elements before you move on and start getting down your main sketch.

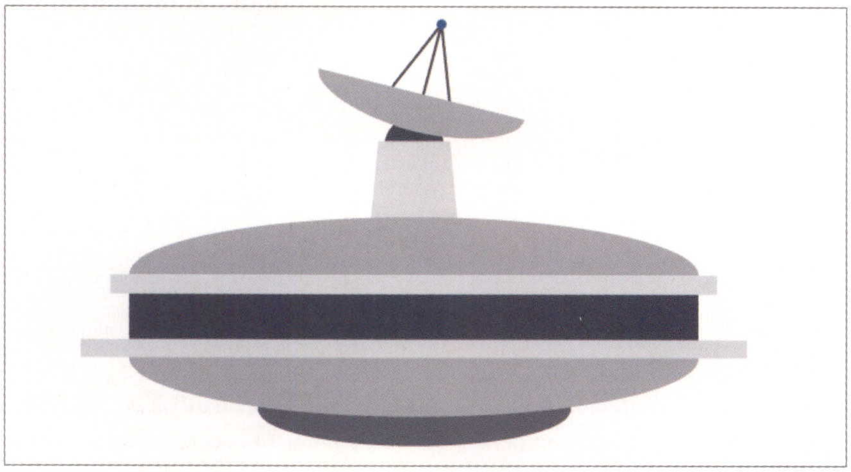
03 Final sketch You should now have a solid composition that has a good ratio between the elements and gives emphasis to either the type or image. If not, make any tweaks until you are happy.





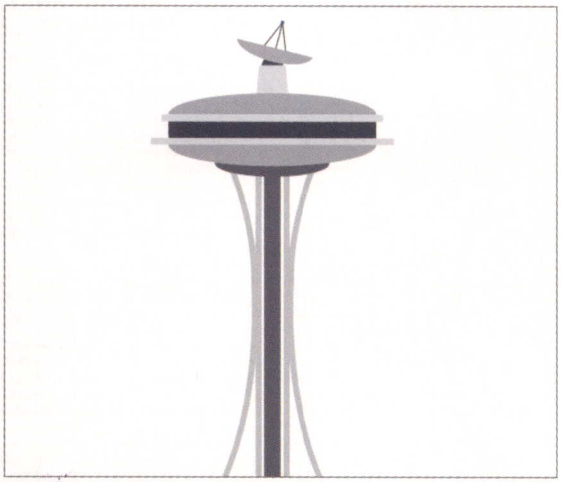
04 Start the illustration I work differently to other illustrators, as most people now would scan their sketch in. However, my sketches are quite loose and scruffy, so I prefer to have my physical sketchbook for a reference and then create the elements digitally. It's up to you how you work, though.

05 Space Needle I started with one of the main recognisable elements of the piece, the Space Needle-inspired building. I took the overall shape of this Seattle landmark but then invented some elements. I did this to make it more futuristic-looking and to keep it fresh.



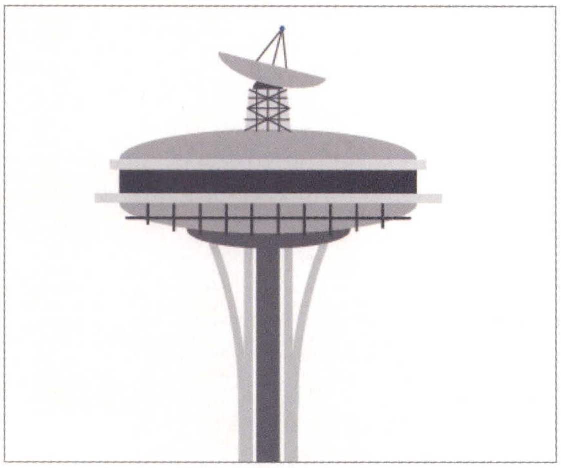
Pen tool shortcuts

The Pen tool (P) is one of your biggest allies in both Photoshop and Illustrator, and you can create pretty much anything you want with it. The shortcut I use the most is the Shift key, as it enables you to create precise horizontal, vertical and 45-degree lines.

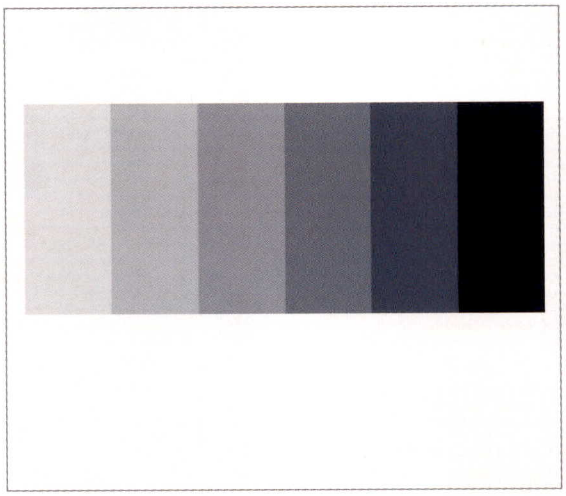


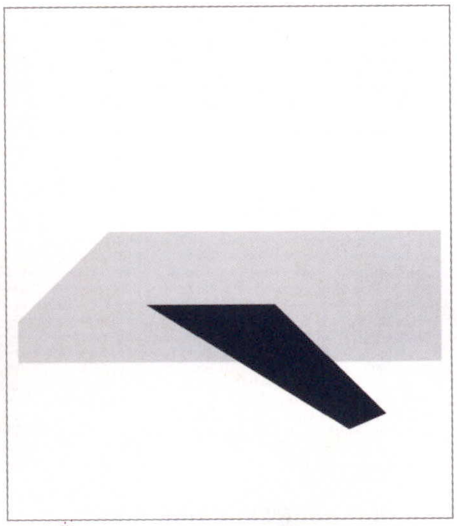
06 Pathfinder I mostly use the Shape tools and join them together using the Pathfinder. If I have a shape I need to create, I use the Pen tool, again joining them with the Pathfinder.

07 Pen tool I only found myself needing to use the Pen tool for the two curved struts and the little detailing on the underside of the curved viewing platform.



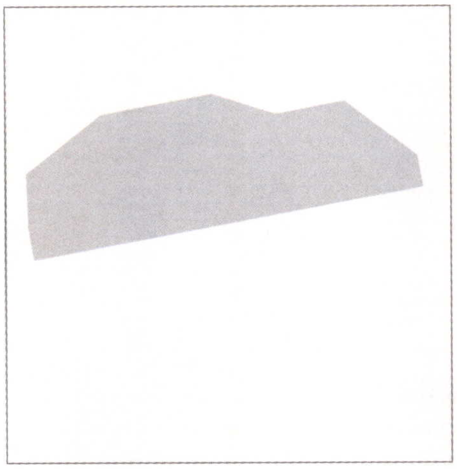
08 Colours I kept my colours very neutral at this stage, because I hadn't quite figured out my colour scheme. I decided to work purely in greys so that I could easily change it when I decided on an appropriate colour scheme.

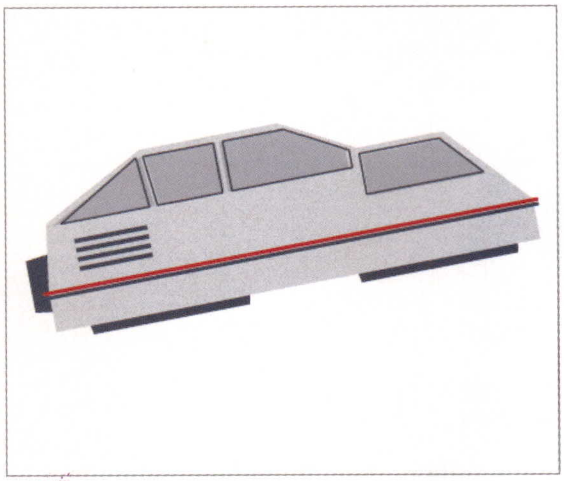




09 Spaceship I struggled with what style of spaceship I wanted to go with, so I explored a few different options for it as I progressed.

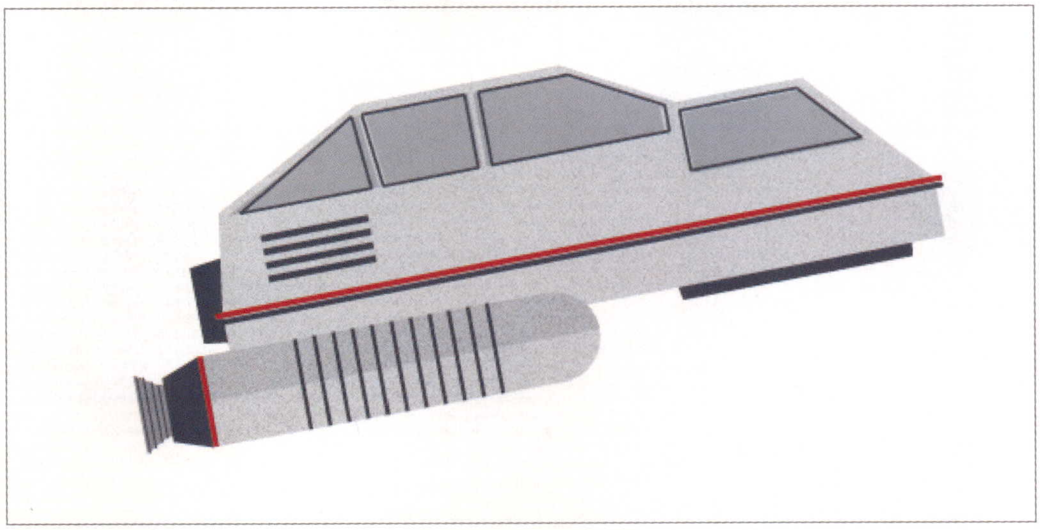
10 Progression I started with a space shuttle, but felt that was a bit generic, so I started working on a new-looking ship, something a bit like a future DeLorean. But less cool.





11 The DeLorean I started going for a geekier sort of look, based on the DeLorean from the *Back to the Future* films. I started this by making a rough car shape, using the Pen tool and giving it quite a distinct car shape.

12 Details Once I had the shape I wanted for the spaceship, I started adding in the little details to make it look more like a spaceship and not just a piece of floating metal. I added windows, vents and stripes using the Pen tool. I wanted to keep it quite bold and striking, so I used solid shapes and kept the details simple but relevant.



Artist showCase

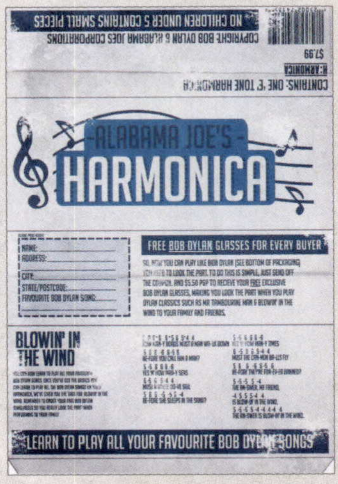
Explore more of Jake's retro-inspired artwork

BURST MAGAZINE
exposure from up and coming creatives
#4 APRIL 2011
BUMPER ISSUE Bursting with 80 pages of awesome stuff!!
CHARACTERS ISSUE
21 awesome exposures and 4 exciting interviews

Burst Magazine cover
2011, **Illustrator**
● I was contacted by a friend to do this cover. The issue was based around character design, so I focused on that.

CreativeReview
HEAVYWEIGHT CHALLENGERS
YOUNG
A creative design agency from Manchester
PETE & GETH
A combined weight of 150lbs

Mock Creative Review cover
2011, **Photoshop, Illustrator**
● This was a college brief, to create a mock *Creative Review* cover on a design agency. I chose a studio in Manchester called Young.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HARMONICA
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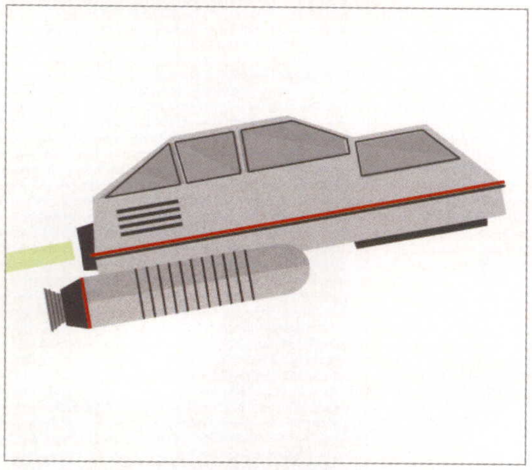
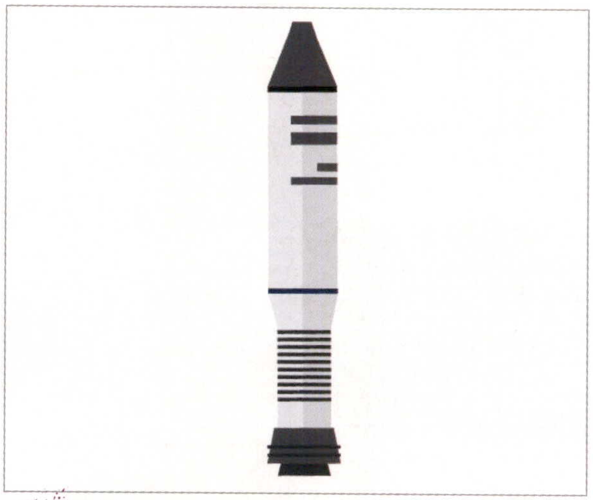
BLOWIN' IN THE WIND
LEARN TO PLAY ALL YOUR FAVOURITE BOB DYLAN SONGS

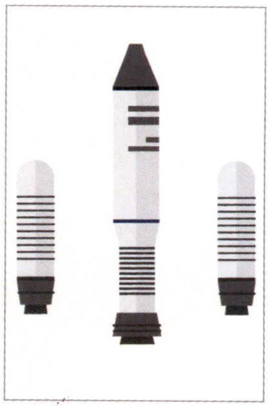
Harmonica Joe's
2011, **Photoshop, Illustrator**
● We were given this brief at university. I decided to go down a musical route and came up with a Fifties theme.

13 **Rocket power** The spaceship would need something to boost it out of the atmosphere, so I added rockets. I built these using simple shapes, the Pathfinder tool and gradients. This was an important moment because I realised the DeLorean wasn't working.



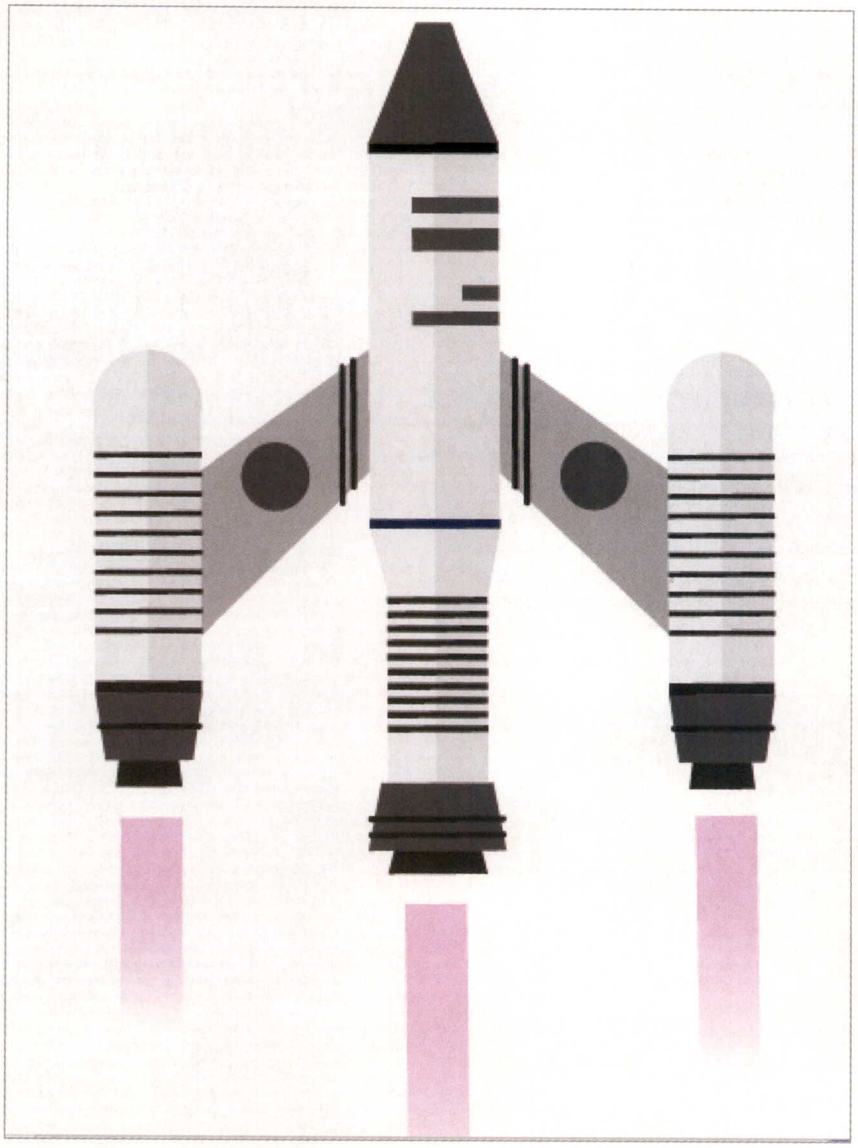


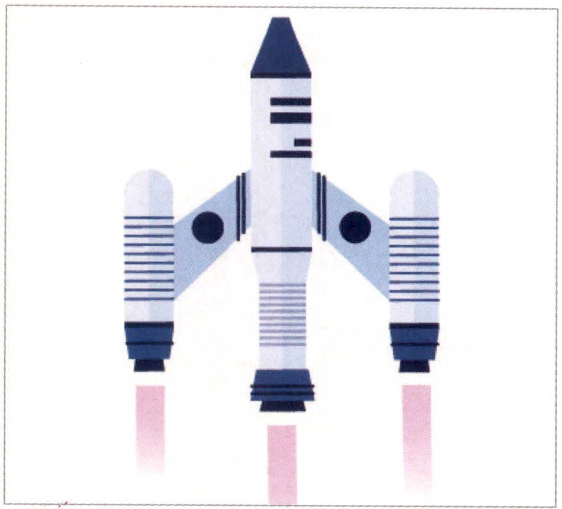
14 **Mutiny** Finally I settled on a spaceship design I liked and actually looked like a futuristic vessel. I created the main part, starting by designing a very standard-looking rocket with a pointed end and rocket features. Your research should help here.



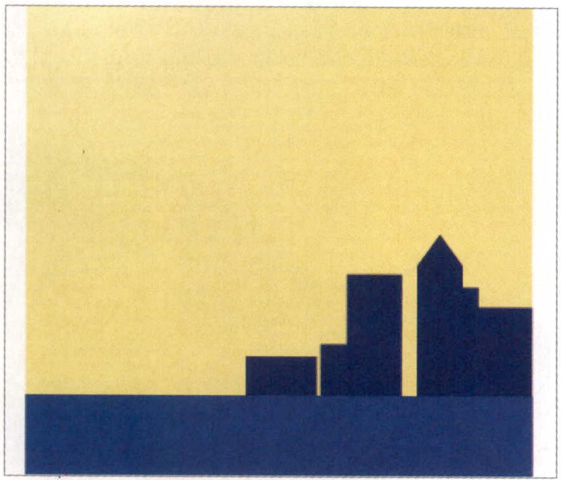
15 **Boosters** My rocket now needed boosters, and I pretty much used the existing ones from the DeLorean illustration. I then adapted them to go with the main rocket.

16 **Wings** As I was creating this I decided I wanted to make it look similar to planes, so I gave the spaceship a set of wings, connecting the boosters to the rocket and altering the shape. I used the Pen tool and then grouped all the elements together.



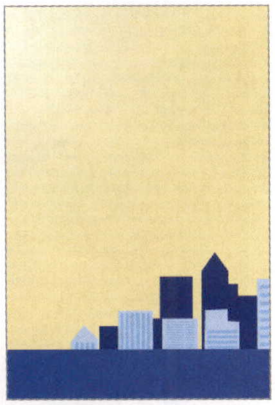


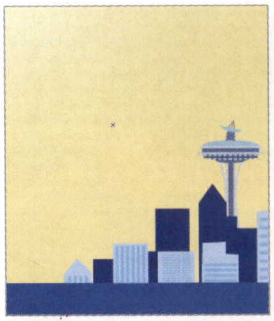
17 **Colours** I finally decided on a colour scheme that I was happy with and that worked well, inspired by a bag of flour in Tesco! I then used Kuler (**kuler.adobe.com**) to finalise the colours. I went mostly for blues and yellows.



18 **Background** I gave the background a soft yellow gradient for a gentle contrast to the harsh, dark tones of blue I was going to be putting over it. I started with the light blue buildings in the foreground to add a sense of depth.

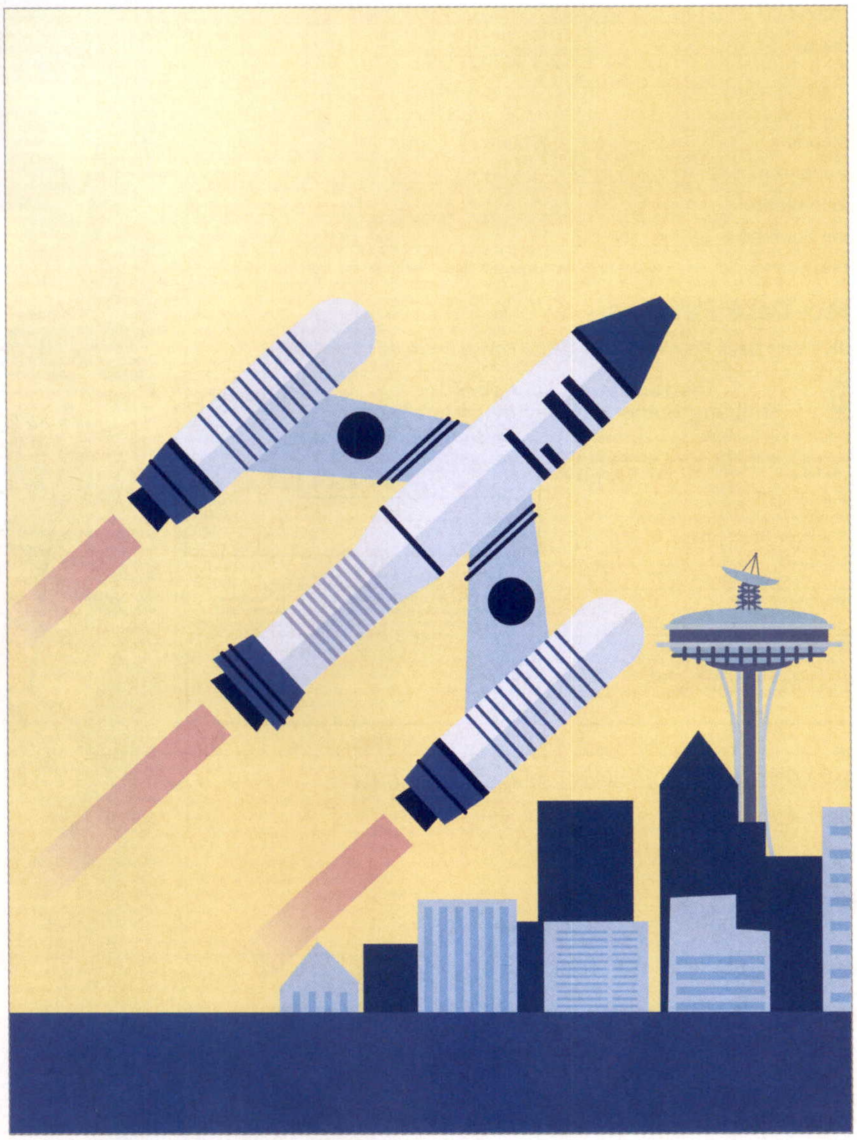
19 **Depth** I started putting some more buildings in the background in a darker blue with no detail. This gives the illustration a sense that it isn't just flat and brings it out of the page.

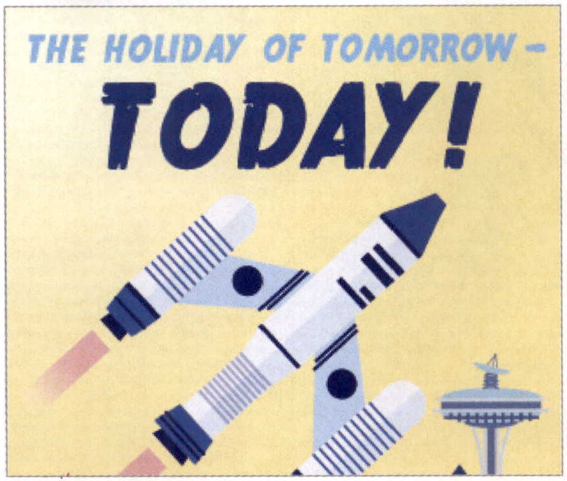




20 **Place the elements** Now the piece is coming together, I start putting more elements in the background. If you've changed parts, you are going to have to make a few changes with the composition. However, this shouldn't be too much of a problem.

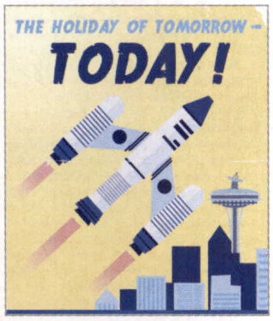
21 **Type your text** I used a free typeface called True Crimes from dafont.com: **www.dafont.com/true-crimes.font**. I already had a type placement in my head so I got it in fairly quickly. I knew, for example, that I wanted to have the subtitle at the bottom in its own little box, and the main title at the top nice and bold. Again, references are useful at this stage if you're stuck.

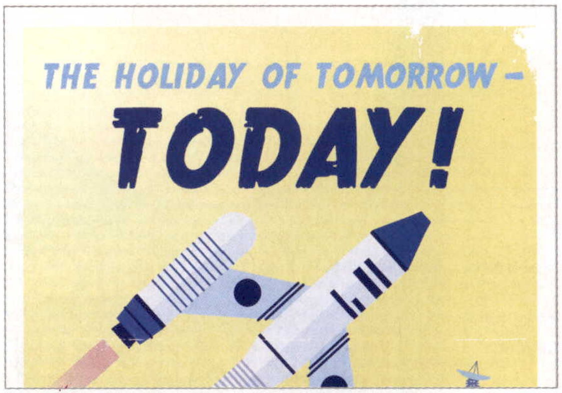




22 **Ratios** When I had the type in and started getting the elements down and sorted, It was clear that the ratios within my image were far too equal and there was no hierarchy. I started played around, putting the buildings on a slant and giving the space shuttle more room.

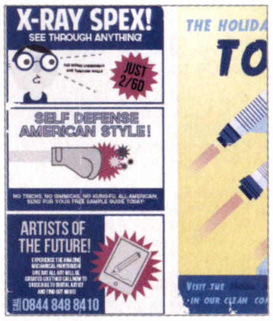
23 **Refine colours** I thought the subtitle wasn't striking enough compared to other parts, so I played with different colour choices to make it stand out. I soon realised that they were irrational fears and the colour choices were fine.





24 **Add retro effects** Finally I was happy with the composition, colours and each individual element, so I decided it was time to wrap the whole piece up by giving it a slightly rough effect. I scanned in a few hand-made textures, then live traced them to turn them into vectors. After this was done I set them as the same colour as my background and placed them on the corners and sides to replicate a worn poster.

25 **Finished piece** Your mid-century-inspired poster design is now finished. Hopefully you've learnt a few tips and tricks along the way and most importantly enjoyed yourself. Go forth, build on your skills and improve with every piece.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Textures

Getting textures from the internet is the easy way to do things, but it is also the most boring way. A more organic approach is to get messy, get a paintbrush and have some fun. Play with dry brushes, dragging things across the page or any number of effects. Once you're done, wait for them to dry and scan, then you'll have a whole library of textures to use.

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Update the Pointillist style

Corpuscular Visage 2011 **Illustrator**

“Dots per inch takes on a new meaning when you create a Pointillist-style image with the help of Adobe Illustrator”

Joe Cummings Illustrator

During the latter part of the 19th Century many painters were exploring new ways of creating images and applying paint to the canvas. Traditionally, artists achieved their desired colour by mixing pigment on a palette, ready to be smeared onto a support, but there was always a danger that, in inexperienced hands, colours mixed this way could become muddy and dull, especially if more mixing then unintentionally occurred on the canvas itself.

In France, Georges Seurat was influenced by new scientific explanations of colour theory. He turned his back on traditional methods and instead applied small, discreet dots of simple colours directly onto the canvas. When seen from a distance, they appeared to blend together to give the impression of a wider range of hues. No mixing or smearing on a palette before the medium hit the support, just unadulterated colour and a little optical suggestion.

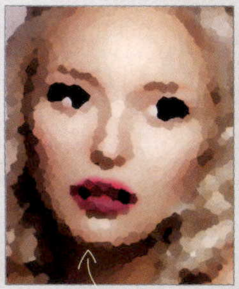
This Pointillist movement was relatively short lived, but its influence was strong. Many images that we know so well from the Pop Art movement, for example, display similar techniques of painting dots to create larger areas of colour.

In today's digital world we have become very familiar with the dot, or pixel, and particularly the use of red, green and blue tones to create the gamut of a million colours we see on our monitor screens. We find many digital painting styles that stretch the whole concept of pixelation (almost to complete abstraction) and still produce beautiful and recognisable paintings. Pointillism's influence lives on.

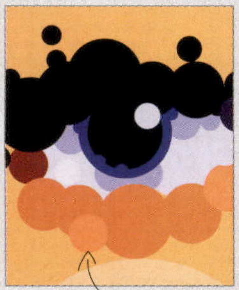
To create this portrait I used Illustrator, as a vector program enables me to create sharp-edged dots that remain editable and manoeuvrable. I did not stray into complex colour theory. Instead, my aim was to have a mixture of large and small circles that, when viewed from a distance, give the impression of more subtle tones.

Working Progress

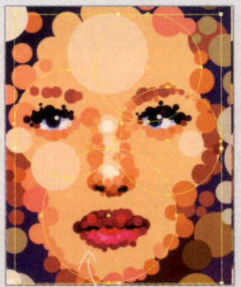
Go dotty about vector portraits with this effect



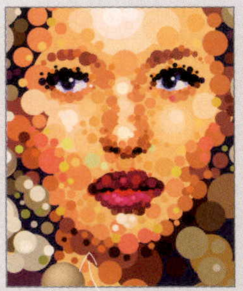
Step 3, Filter it



Step 6, Duplicate dots



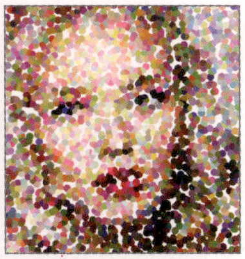
Step 9, Unite the shapes



Step 19, Time to review

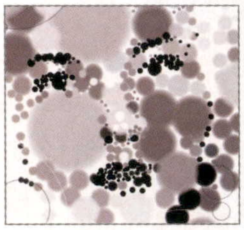
Get to the point

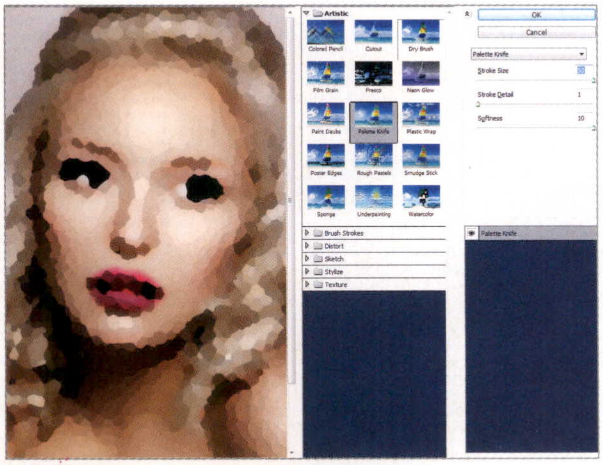
Filter and sketch from your reference image



01 Dot to dot Even though there are options in Photoshop that can convert an image (Pointillize, anyone?), the results are almost always unsatisfactory. It is far more rewarding and creative to choose for yourself the size and position of each dot, and that is the route we are going to take.

02 Rough it out Open a sketching program, place your reference image on its own layer and lower the opacity. On a new layer, begin dabbing single dots of varying sizes and values with a hard edged brush. This is only a rough, but you will be looking to place smaller dots where there is more detail needed.





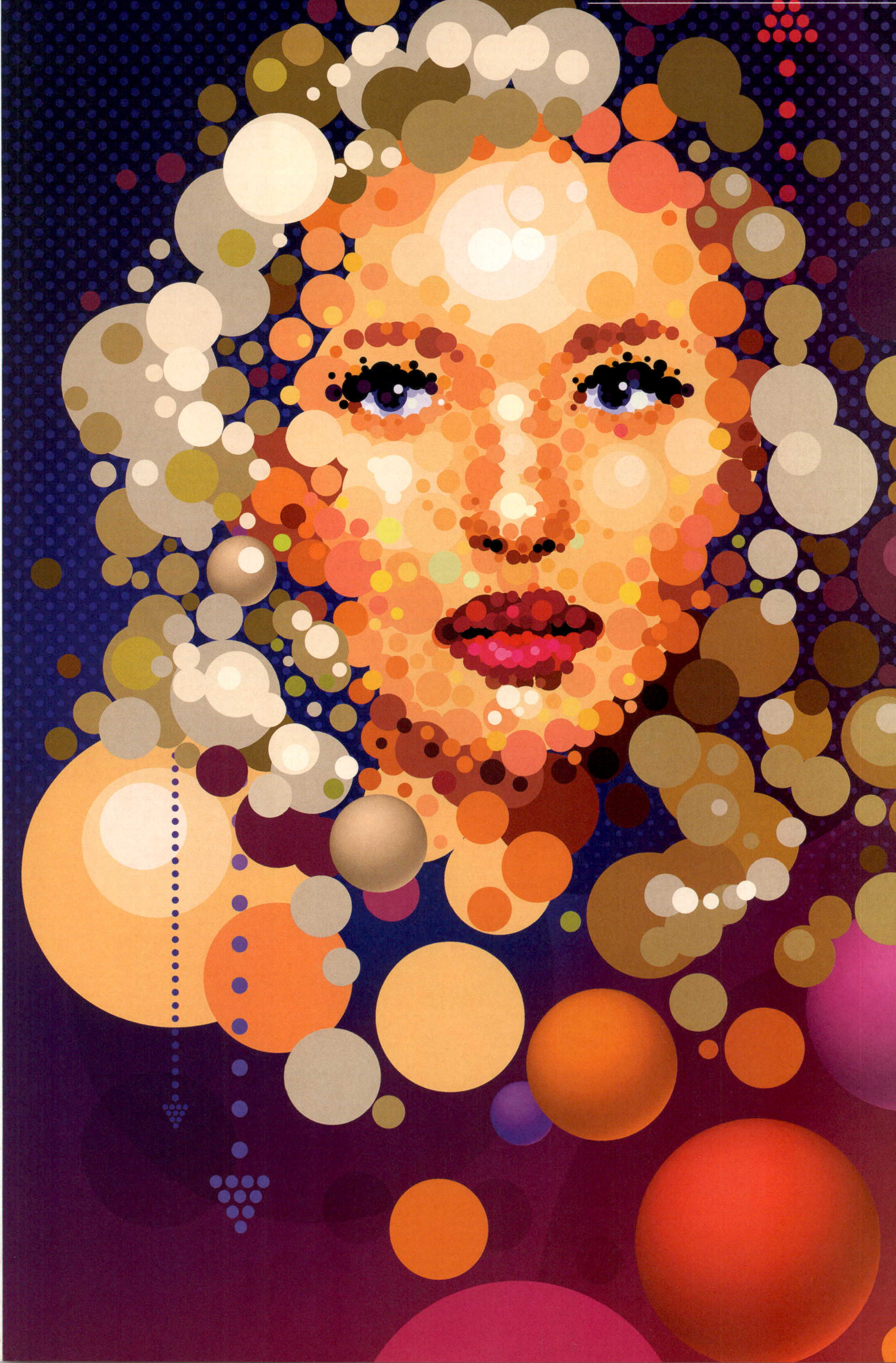
Palette Knife

Stroke Size

Stroke Detail 1

Softness 10

03 Filter it Run Photoshop's Palette Knife filter over the reference. This helps to break the image into shapes and tones to give you a good indication of where to place the dots. Duplicate the image layer and run the Palette Knife a second time with a coarser setting, erasing parts to reveal finer detail below.



Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

Joe Cummings

Personal portfolio site **cummingsillustration.com**

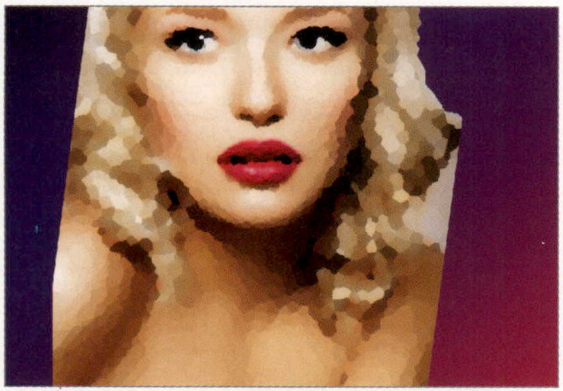
Country **UK**

Software used **Painter, Photoshop, SketchBook Pro, Illustrator**

I have been working for 20 years as an editorial illustrator for UK newspapers and magazines with an emphasis on caricature. I started out with pen and ink but discovered digital art about five years ago. To be continued...

Begin your portrait

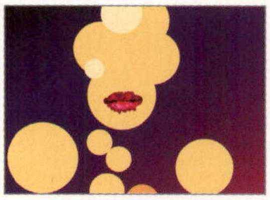
Use the Selection tool and get painting

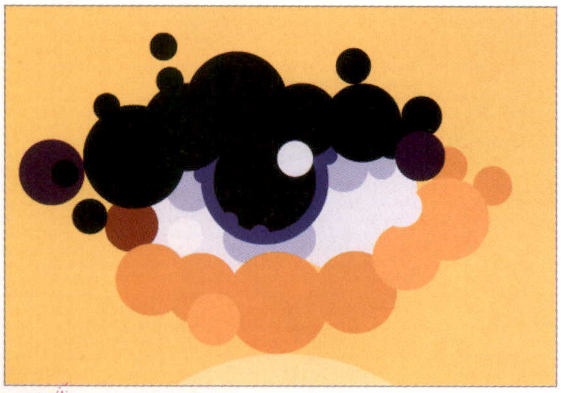


04 Backgrounds and gradients Open Illustrator, place the flattened reference image on its own layer and lock it. Create a new layer below and draw a rectangle. With it selected, open the Gradient panel and choose some colours by double-clicking on the Gradient tab. Dragging across the rectangle with the Gradient tool will produce the background.

05 Pushing dots

Now it's time to start pushing some dots around. Most of the image can be created on one layer but there will probably be hundreds, even thousands, of dots, so it is helpful to keep individual features on their own layers. The basic face layer is first to receive some circles and the mouth layer next.

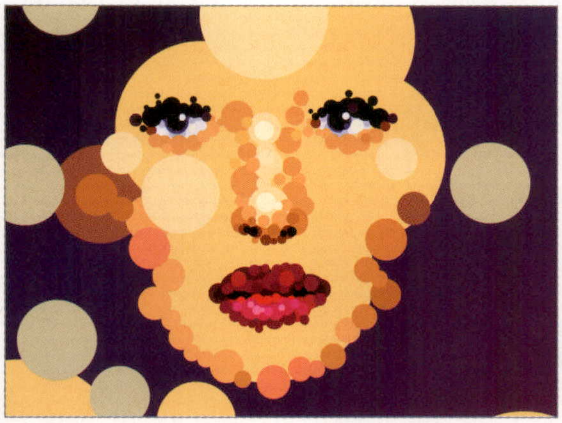




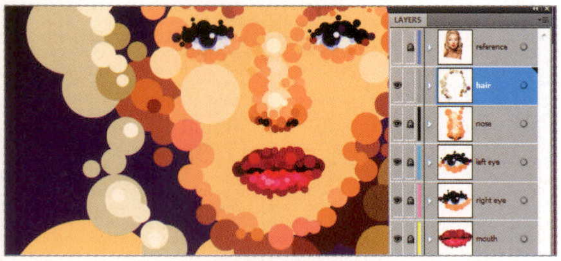
06 Duplicate dots The eyes can have their own layers. Begin by drawing circles for the whites and then add the iris and pupil. The Selection tool (V) can be used to drag the dots into place and holding down Alt/Opt enables you to duplicate a dot, saving you the time of drawing each one individually. There is no worry about making unalterable marks.

07 Get serious

Rough out the nose on a new layer. You will now have a basic portrait made out of dots. At this point you can get down to serious work and start changing the colour, size and placement of the individual dots in the piece.



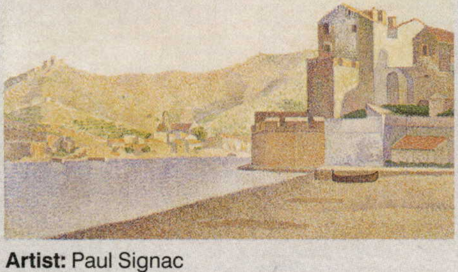
08 Create the hair A final layer for the hair is added, so on that one scatter some large dots around the face in a blonde hue. As you work on each layer, lock the others to avoid accidentally selecting the wrong dots. Again, drag and Alt/Opt-drag continually to build up the Pointillist effect.



Style School
Art genres in a nutshell

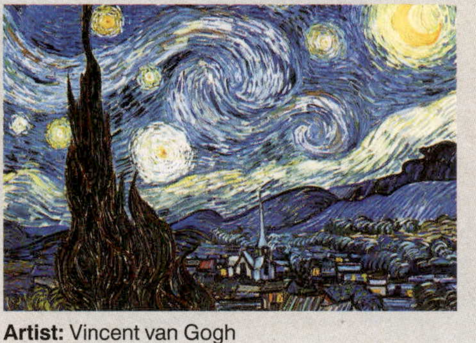
The pros of Pointillism

Take inspiration from these famous examples



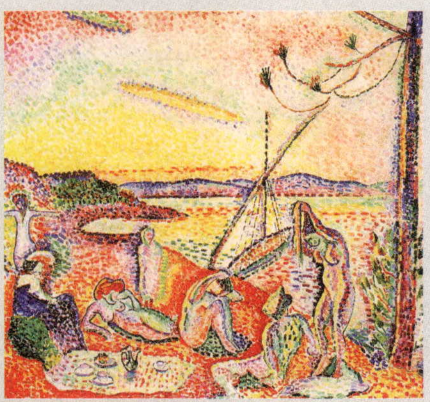
Artist: Paul Signac
Image: The Town Beach, Collioure, Opus 165 **1887**
Location/Owner: Metropolitan Museum of Art, New York

- This painting is one example of the many landscapes that Paul Signac painted of the French coast. Here you can see the familiar Pointillist style he developed with Seurat that conveys a very pleasing, calm impression and perfectly captures the light of the Mediterranean coast near the Spanish border. **tinyurl.com/DA-signac**



Artist: Vincent van Gogh
Image: The Starry Night **1889**
Owner: Museum of Modern Art, New York

- Vincent van Gogh was a friend of Signac and they often painted together. Although Van Gogh was a post-Impressionist and is not generally spoken of as a Pointillist, it is clear that he shared much of the same vision. This painting shows that Pointillism can be dynamic. **tinyurl.com/DA-starry-night**

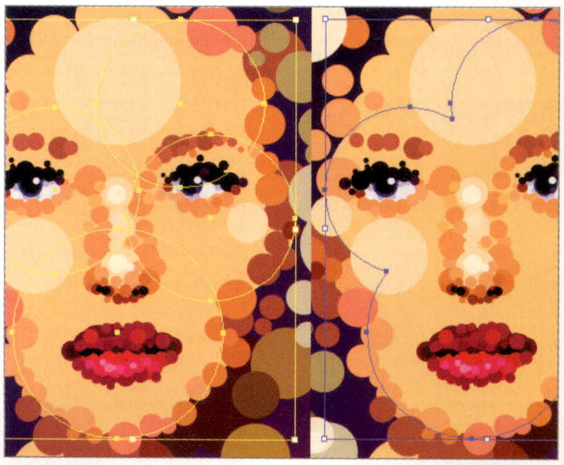


Artist: Henri Matisse
Image: Luxe, Calme et Volupté **1904**
Owner: The Musée National d'Art Moderne

- Signac had another friend in Henri Matisse, and this painting was executed after working together on the French Riviera. This is another example of a Divisionist technique. The bold, highly saturated colours are a contrast to the subtlety that was often a feature of the work of Seurat and Signac, but the combination of tones shows their influence. **tinyurl.com/DA-matisse**

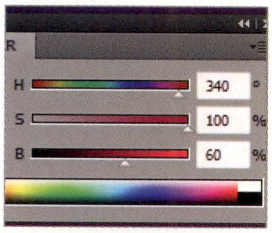
09 Unite the shapes

If there are any large areas where dots of the same colour overlap and you are happy with their position, they can be combined to produce one object thus reducing the file size if necessary. Shift-click on all the shapes to select them and hit Unite in the Pathfinder panel.

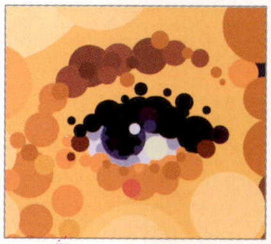


11 The Color panel

As you create and work with ever more dots for the portrait, keep checking the colour and values. It may be a good idea to have the Color panel open on your screen at all times so that you can easily drag the Hue, Saturation and Brightness sliders around to edit selected circles and make tweaks as you go.



H 340 °
S 100 %
B 60 %

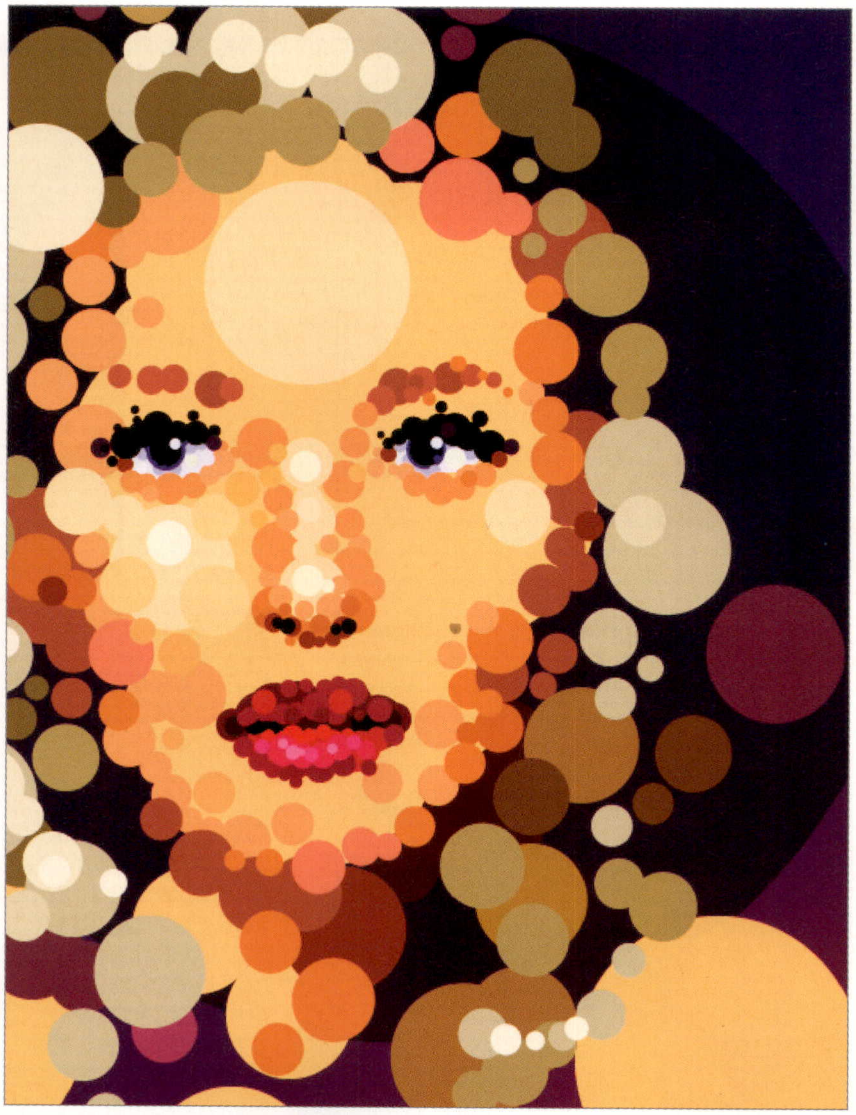


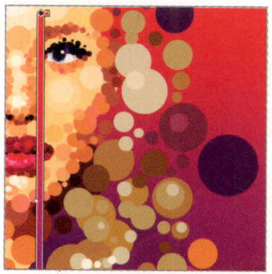
12 Add more dots

Most of this tutorial can be summed up with the words "add more dots". Move from layer to layer, unlocking and relocking as you add, duplicate and edit your individual shapes. Pay close attention to the eyes and mouth, adding colour and smaller dots to draw the viewer to that area.

10 The finger dance

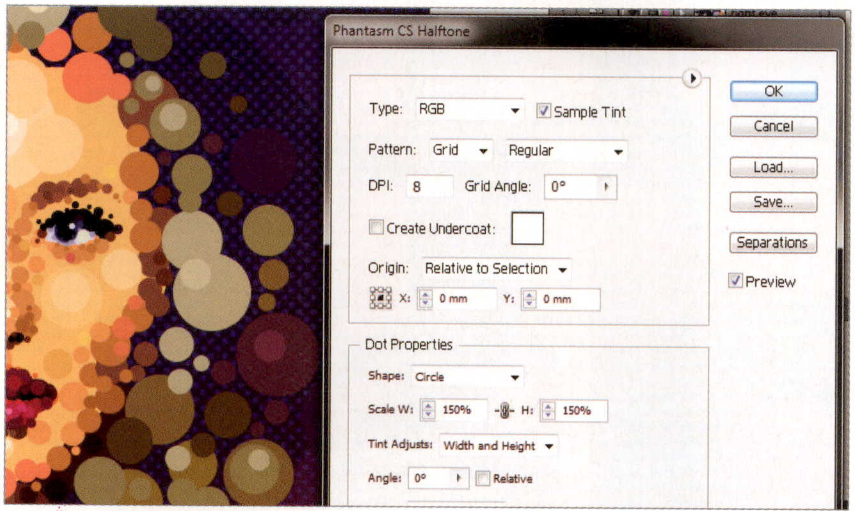
Keep adding more dots to the overall image, choosing the relevant layer as you develop the eyes, mouth and nose. By now you should be adept at jumping between Ctrl/Cmd, Alt/Opt, Shift and the V key for the Selection tool. Add a large circle behind the face and change the blending mode to Multiply in the Transparency panel.





13 Blend modes

To add some further texture to the background I utilised a very handy plug-in called Phantasm CS, but it is not essential and adding basic gradients with different blend modes will work just as well. When you add a gradient to an object you can double-click on the Gradient tab to reduce the opacity if required.



Phantasm CS Halftone

Type: RGB ☑ Sample Tint
Pattern: Grid Regular
DPI: 8 Grid Angle: 0°
☐ Create Undercoat:
Origin: Relative to Selection
X: 0 mm Y: 0 mm

Dot Properties
Shape: Circle
Scale W: 150% H: 150%
Tint Adjusts: Width and Height
Angle: 0° ☐ Relative

☑ Preview

14 Updated Pointillism

If you do happen to have the Phantasm CS plug-in then you can use the settings to change the gradient to a halftone and produce a grid of circles that will create a nice contrast to the irregularity of the portrait dots – a mix of Pointillism and Pop Art you might say. Make sure you decrease the dpi and increase the Scale.

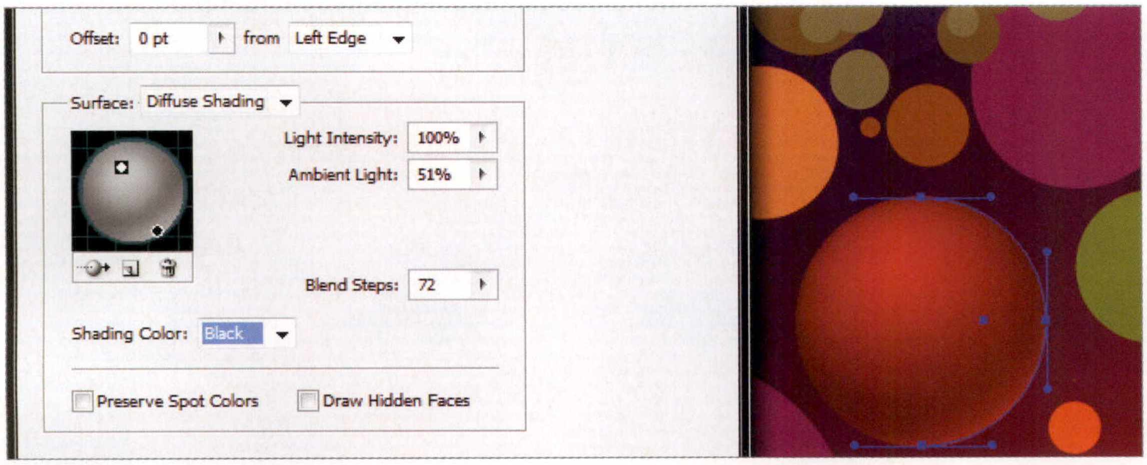
Graphic styles

If you ever plan to have lots of objects in Illustrator that have similar properties, it is a good idea to incorporate those elements into a saved graphic style. If you decide to edit the style, all objects that employ it will automatically change accordingly.

Complete the design

Add 3D elements and other shapes

15 Another dimension Using Illustrator's useful 3D features, we can add another dimension to the design by turning some of the larger dots into spheres. Use the Direct Selection tool to select the left anchor point on a peripheral dot and delete it. Use 3D Revolve to create the sphere and add a second light source.



Offset: 0 pt from Left Edge

Surface: Diffuse Shading

Light Intensity: 100%

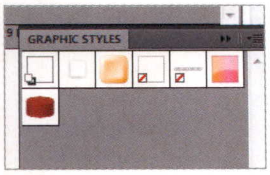
Ambient Light: 51%

Blend Steps: 72

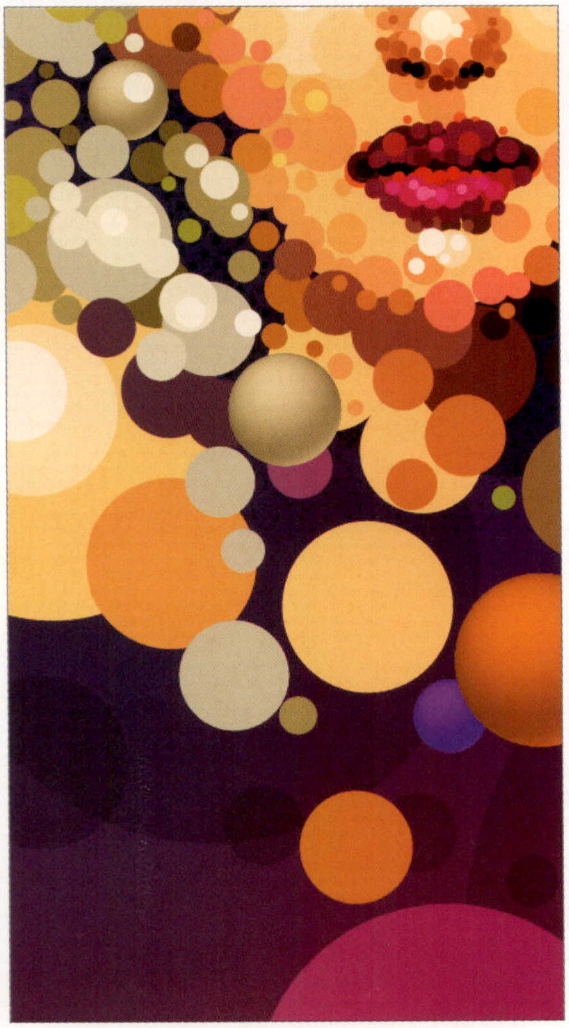
Shading Color: Black

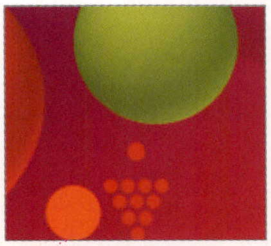
☐ Preserve Spot Colors ☐ Draw Hidden Faces

16 Don't go overboard It is not a good idea to go overboard when creating spheres as just a few will suffice to enhance our updated version of Pointillism. You can save time too by dragging the first sphere into the Graphic Styles panel to create a new one. Now, when you delete the anchor point of the next dot, simply click on the new style.

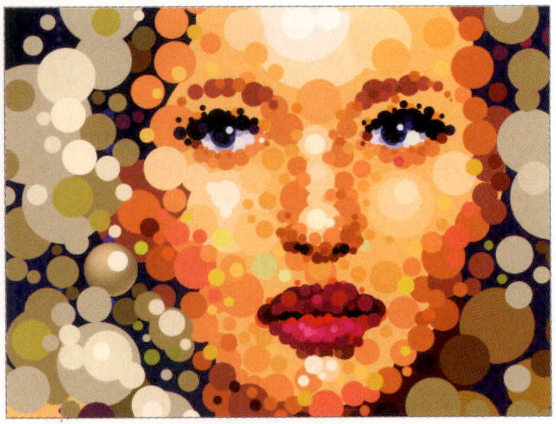


17 Arrange the spheres Arrange the spheres to give the impression that they are receding into the portrait, with large ones at the bottom and edges, and increasingly smaller spheres mingling in with the two-dimensional dots.

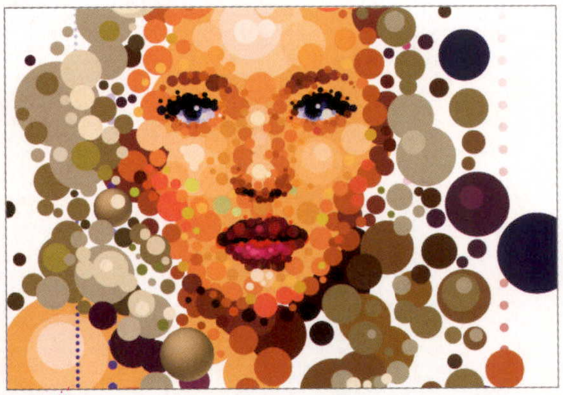




18 Arrow brush The illustration still needs a little more variety, and for this Illustrator has an arrow brush that consists of dots. Draw a vertical path with the Pen tool and click on Arrow Brush Circles in the Brushes panel to stroke it. An opacity mask can be added to introduce it into the image gradually.



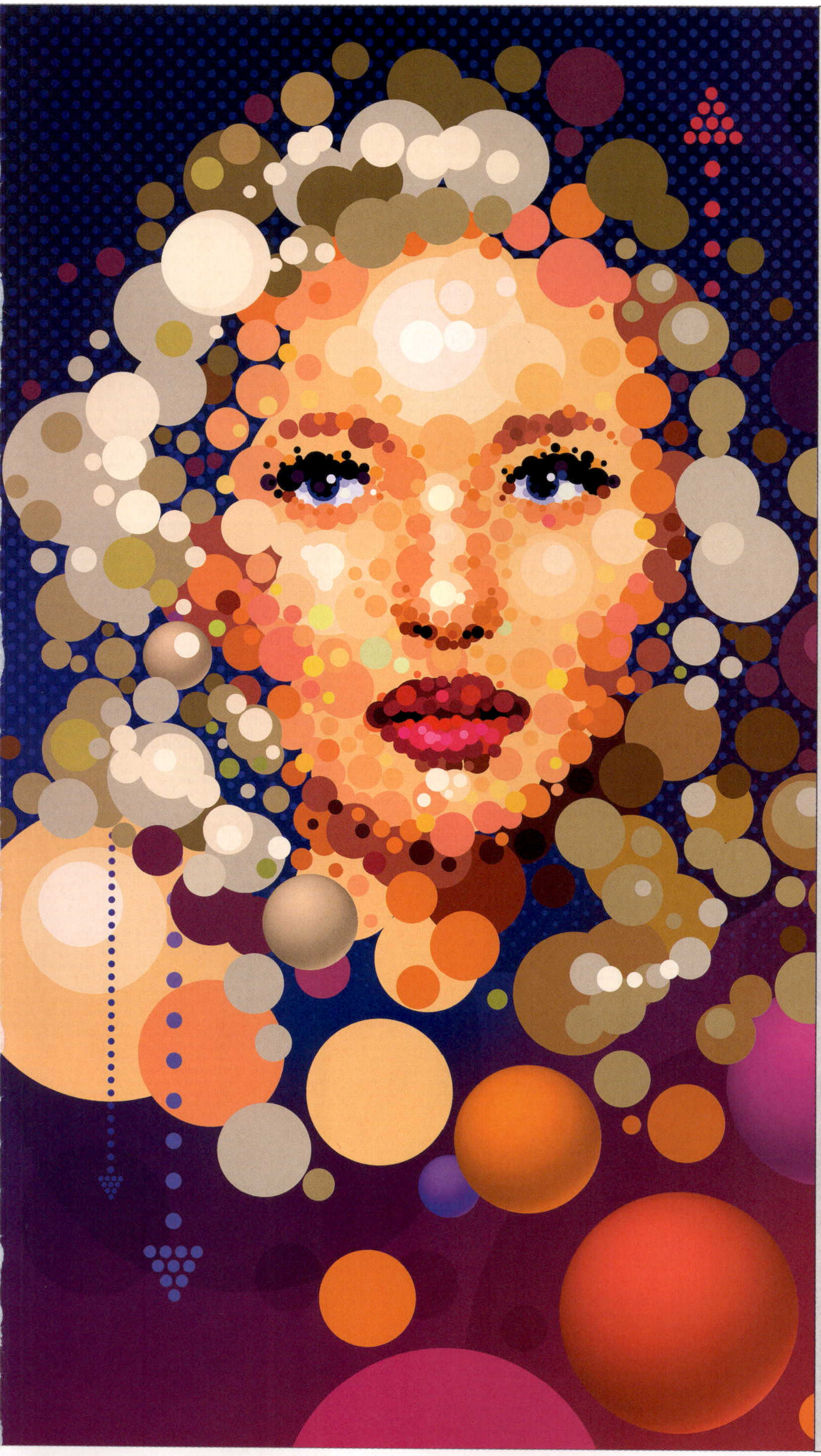
19 Time to review Now, as we look to finish everything off, go around the whole image adding and refining dots. Look for areas that will benefit from more saturated patches. If any parts are too plain, break it up by adding lots of small dots. Try to avoid hard edges around the face.

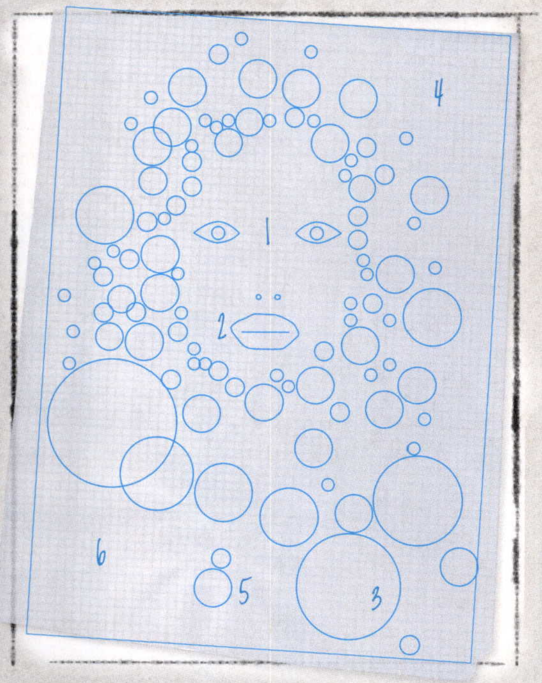


20 Walk away This is the last step, but it's still not too late to change your mind about the background. It is advisable to spend some time away from the illustration so that you can look at it with fresh eyes. Try altering the background colours or removing it altogether. Once you are happy and have checked the levels in Photoshop, you can call it a day.

Arranging objects

Familiarise yourself with the keyboard shortcuts for arranging objects. Ctrl/Cmd+] sends an object forward while Ctrl/Cmd+[sends it backwards. Holding down Shift at the same time will send objects to the front and back respectively. In an illustration like this one they become very useful.





Join the dots

Pointillist composition

1 Visual balance I tried out two compositions for this portrait. The first was a close-up, but the other, which I preferred, pulled back slightly, so I needed to place the eyes in the top third of the canvas to achieve balance.

2 Colour enhancement There is a lot of grey and beige in the image, so an area of saturated red goes a long way. The lips are ideal, of course, and this was just the area for dropping in many small dots to draw the viewer's eye.

3 Secondary light When I drew the gradient, my aim was to create the impression of a light source at the bottom right of the image. This was useful when creating the secondary light on the spheres that appear in the foreground.

4 Halftone The halftone effect in the background goes a long way to adding texture and enlivening the piece. There are many ways to do this, but a gradient with a graphic effect and blend mode is a quick and simple answer.

5 3D I am a sucker for 3D, and when I saw these large circles I succumbed to the temptation to add the extra dimension. I feel it fits into the whole idea of an updated Pointillist style. Next time perhaps I will go completely 3D!

6 Guide the eye The large dots and spheres draw the eye into the image from the bottom right, up and around the hair and eyes and then the down-pointing arrows bring the viewer's gaze back to where they started again.

Artist retrospective

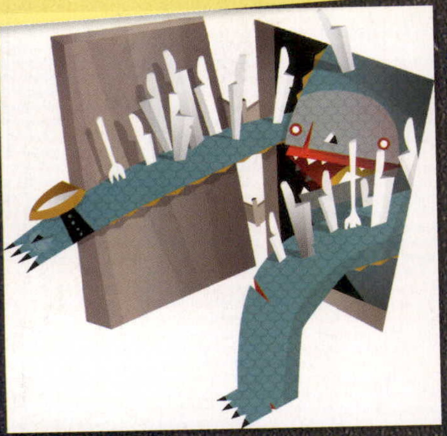
We discover if any artistic skeletons lurk in the cupboard of some of today's most exciting names in the CG community

Artist info

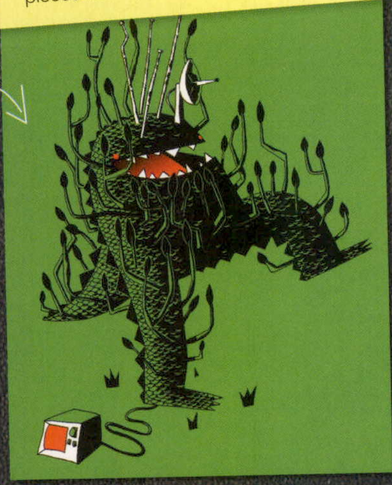
Nicholas Sheehy

Personal portfolio site **www.showchicken.com**
Country **UK**
Software used **Photoshop, Illustrator**

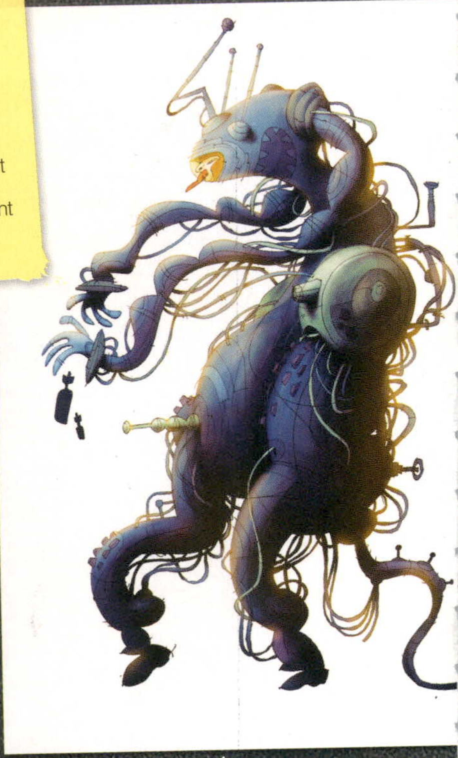
I tend to make pictures that look clumsy yet painstakingly executed; a weird sort of intricate mess of a narrative. I like folky, lowbrow nonsense, where things are dark, sinister or just slightly odd. My main goal with my work is to draw things I have never seen before. At present I draw everything by hand then import the pieces into Photoshop to add colour.



Monster, 2006

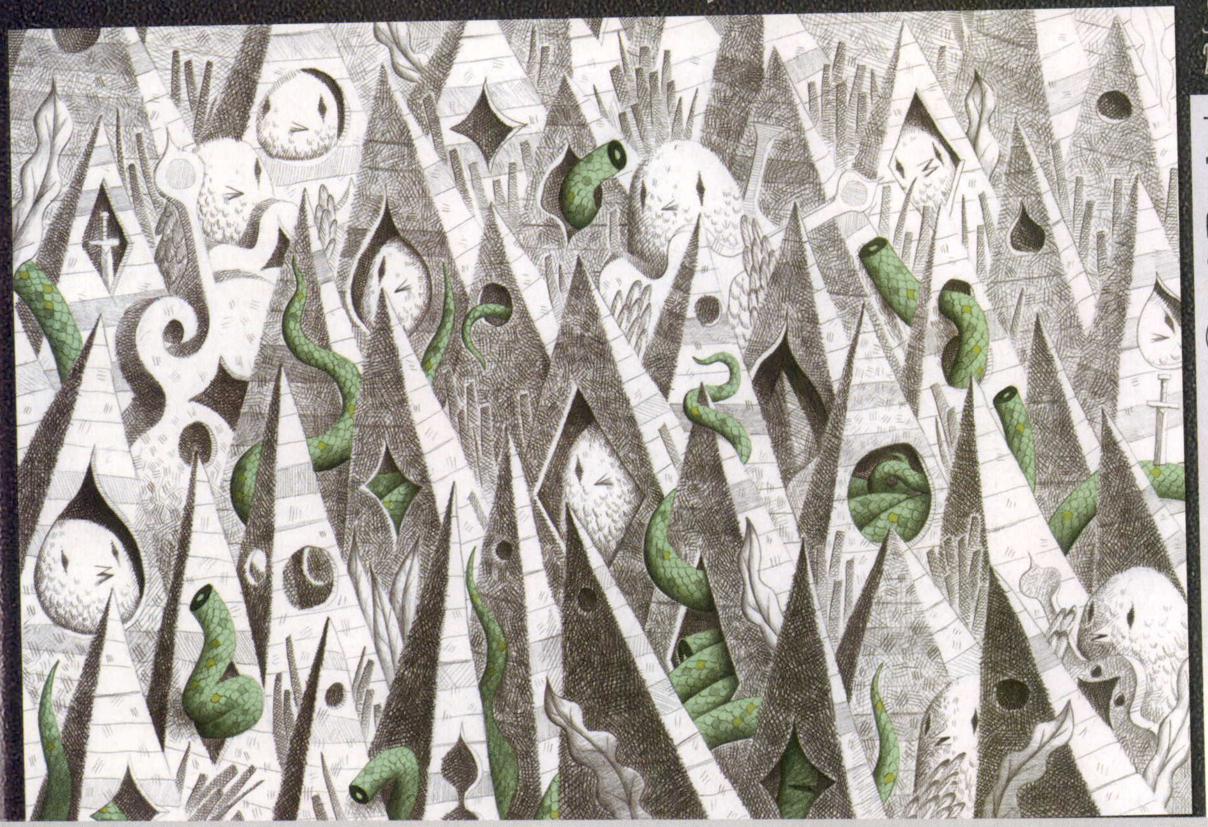


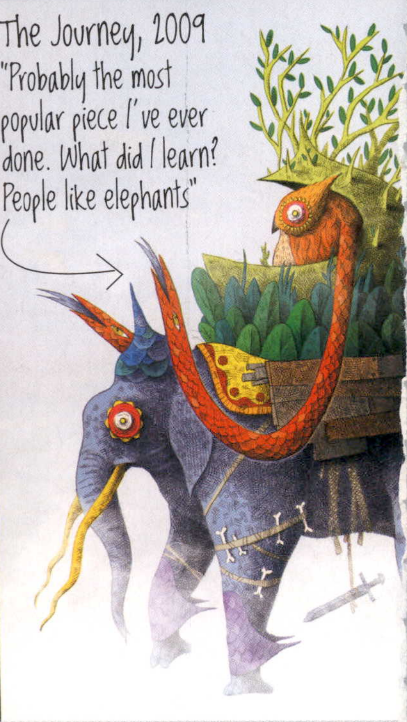
Telly Monster, 2006
"Ink drawings and Photoshop go well together because you can just let Photoshop's tools do their work to easily select and mask-off areas"



Stalker, 2007

City Slickers, 2009





The Journey, 2009
"Probably the most popular piece I've ever done. What did I learn? People like elephants"

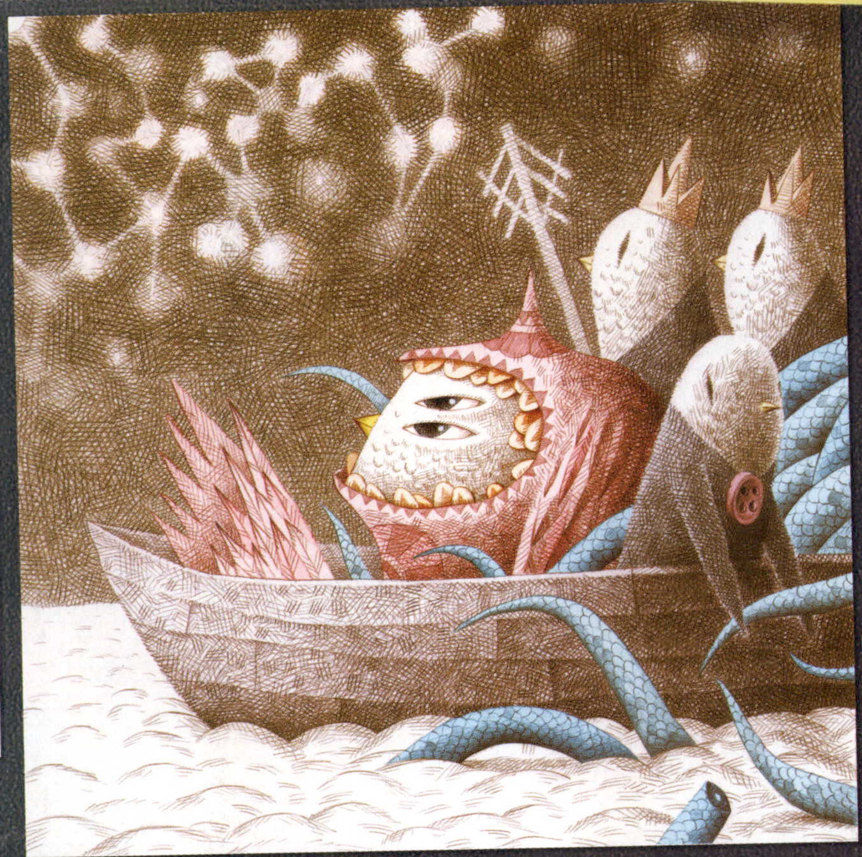
Monster
2006, **Illustrator**
● I started using vectors with Flash – it wasn't pretty but it was quick. I then graduated to Illustrator. It's a tricky program to get used to and it can sap the soul out of your work, but what you can achieve with it is great. I was going through a big simple-shapes-and-patterns phase. I look back and I don't really see much connection with what I'm doing now.

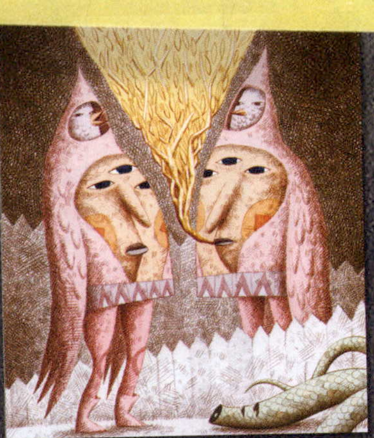
Telly Monster
2006, **Photoshop**
● The Telly Monster image came about when I was using ink a lot and probably looking at a lot of Mike Mignola's work. Ink drawings and Photoshop go well together because you can just let Photoshop's tools do their work to easily select and mask-off areas to let the texture show through. I used to be a lot neater with my drawing, but it does get tedious.

Stalker
2007, **Photoshop**
● The Stalker was an attempt to develop form in Photoshop and play around with lighting techniques. I probably used the Screen mode a little too much. It's quite a fluid piece from a time when I had just finished a year-long job of drawing vector-based characters for a kids' cartoon, so this was an attempt at using computers to make something a little rougher.

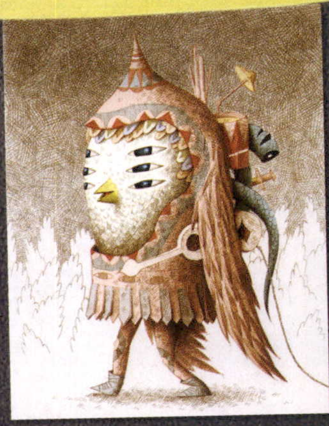
City Slickers
2009, **Photoshop**
● This piece is all about the pencil work, but I think Photoshop has been used quite well, even though I rendered the effects quite sparingly just to add accents. That is one of my favourite things about digital art programs; you can go all out or you can use it in smaller ways, sometimes just to add another layer to the artwork.

The Journey
2009, **Photoshop**
● This image is probably the most popular piece I've ever done. What did I learn? People like elephants. It emerged out of a period when I was kind of finding my feet with pencils again. I think the use of Photoshop really transformed this drawing into a finished piece. It contains loads of textured layers to get the mist effect right.



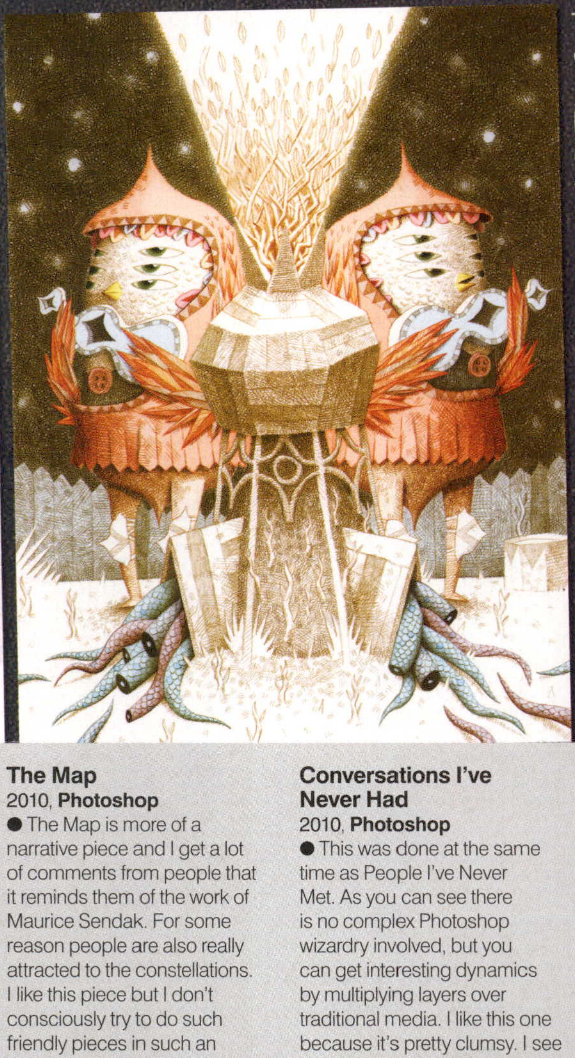


Conversations I've Never Had, 2010 "I like this one because it's pretty clumsy"

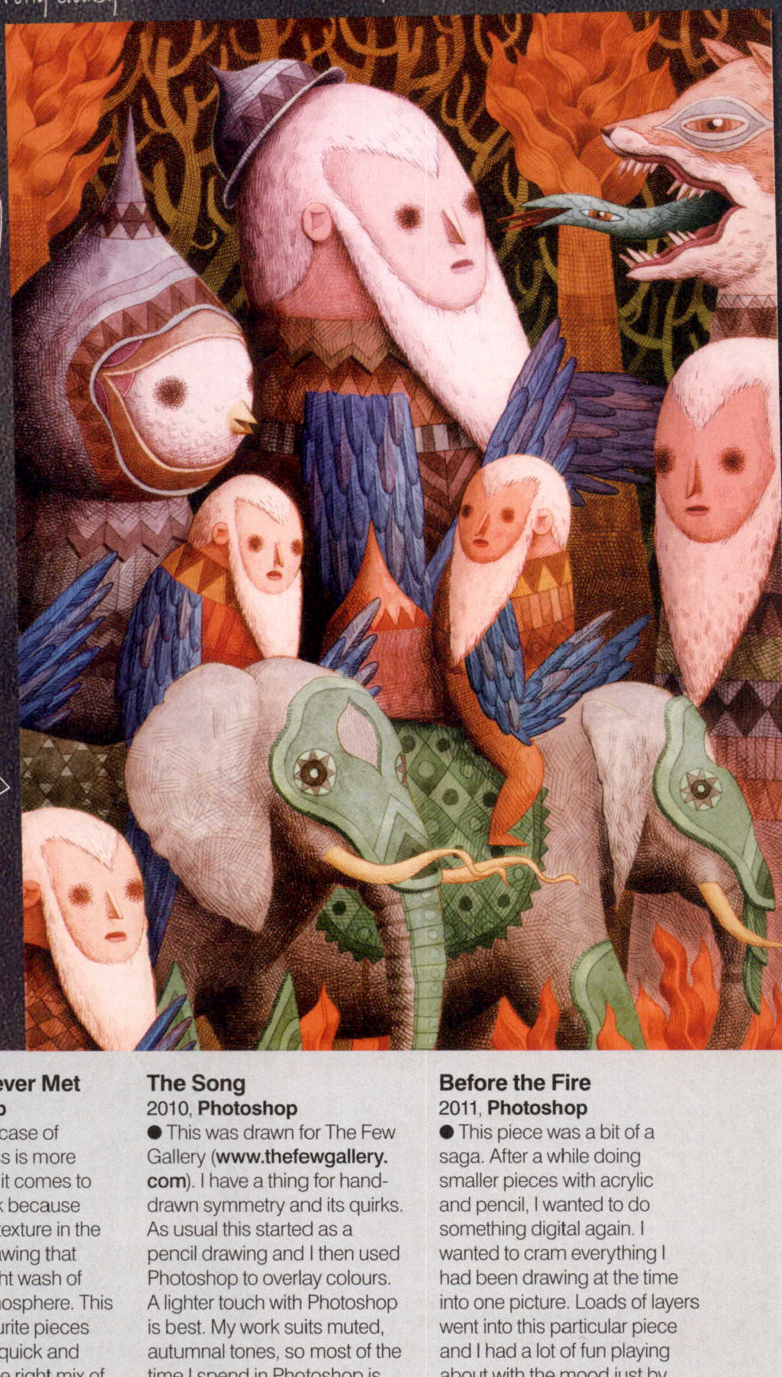


People I've Never Met, 2010 "This is one of my favourite pieces I've made"

The Map, 2010 "I like this piece but I don't consciously try to do such friendly pieces"



The Song, 2010



Before the Fire, 2011 "This piece was a bit of a saga"

The Map

2010, **Photoshop**

● The Map is more of a narrative piece and I get a lot of comments from people that it reminds them of the work of Maurice Sendak. For some reason people are also really attracted to the constellations. I like this piece but I don't consciously try to do such friendly pieces in such an innocent style. I tend to like things a littler darker.

Conversations I've Never Had

2010, **Photoshop**

● This was done at the same time as People I've Never Met. As you can see there is no complex Photoshop wizardry involved, but you can get interesting dynamics by multiplying layers over traditional media. I like this one because it's pretty clumsy. I see things in this picture I wouldn't repeat and I like it for that.

People I've Never Met

2010, **Photoshop**

● Again, this is a case of employing the less is more philosophy when it comes to Photoshop. I think because there is so much texture in the original pencil drawing that it only needs a light wash of colour to add atmosphere. This is one of my favourite pieces I've made. It was quick and easy and it has the right mix of friendly and creepy.

The Song

2010, **Photoshop**

● This was drawn for The Few Gallery (**www.thefewgallery.com**). I have a thing for hand-drawn symmetry and its quirks. As usual this started as a pencil drawing and I then used Photoshop to overlay colours. A lighter touch with Photoshop is best. My work suits muted, autumnal tones, so most of the time I spend in Photoshop is playing around with opacity.

Before the Fire

2011, **Photoshop**

● This piece was a bit of a saga. After a while doing smaller pieces with acrylic and pencil, I wanted to do something digital again. I wanted to cram everything I had been drawing at the time into one picture. Loads of layers went into this particular piece and I had a lot of fun playing about with the mood just by tweaking colour overlays.

Explore lettering

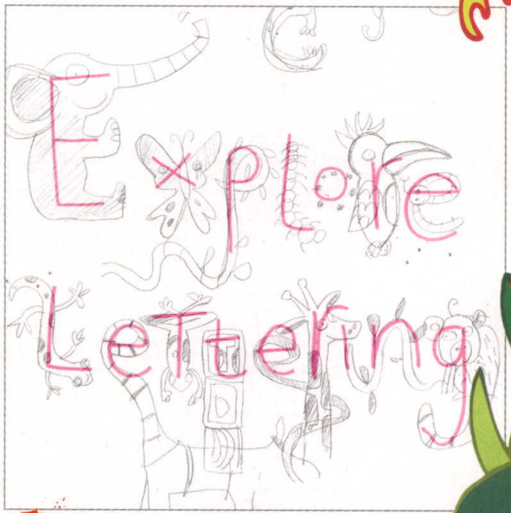
Letters from the Jungle

2011 **Photoshop**

“This tutorial investigates how hand-drawn lettering can bring your work to life through sketches and digital colour”

Simon Wild Illustrator

Drawn letterforms enable you to be much more spontaneous with your artwork and offer an immediate way of getting your message across. The text you work with becomes an integral part of the image itself. Playful scribbles, ornate decorative letterforms or elements drawn to look like characters all perform a different function to that of a pre-designed font. They inject a unique personality into your work to set it apart from others. Hand-drawn lettering is almost like a visual representation of an illustrator's fingerprint. I am interested in letterforms becoming the artwork themselves. By their very nature they take on the responsibility of delivering information to the viewer while being heavily integrated into the context of the image. There are many applications for hand-drawn lettering such as editorial illustration, children's



Characterisation Trace over the letterforms to find the appropriate characters and their shapes. I did this a few times with a layout pad for the composition.

Behind the scenes

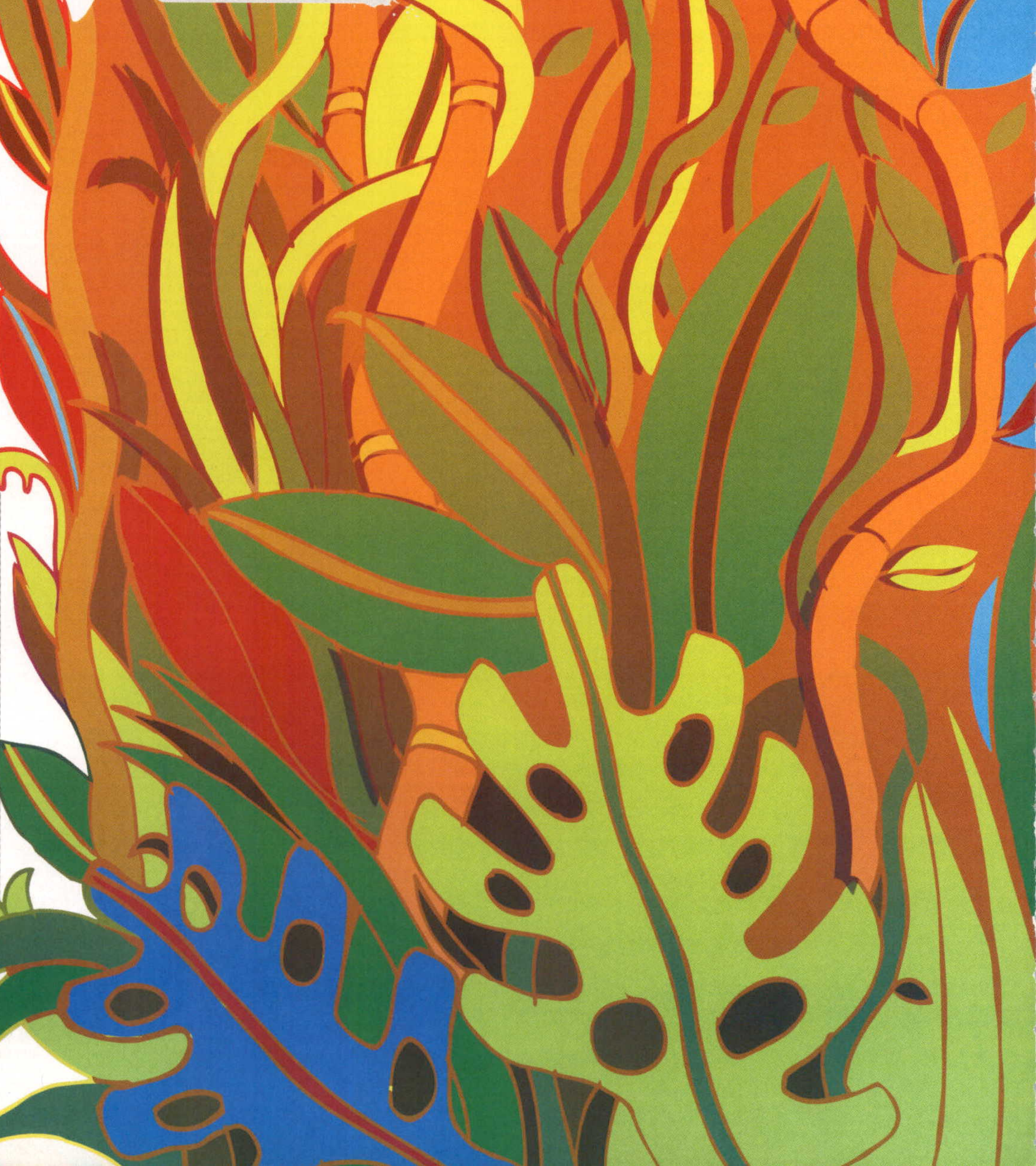
Digital artists explain the techniques behind their amazing artwork

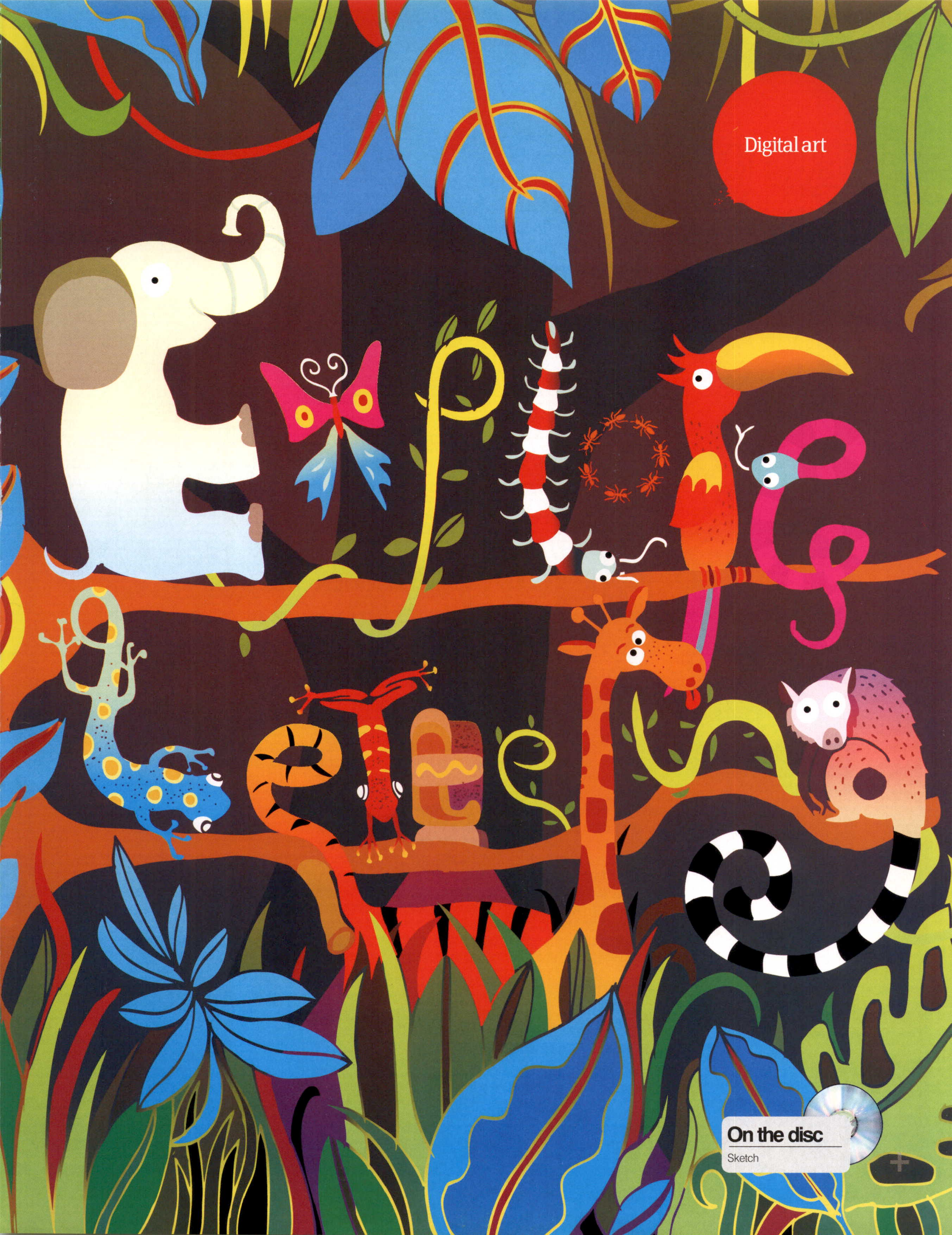
Artist info

Simon Wild

Personal portfolio site **www.simonwild.com**
Country **UK**
Software used **Photoshop**

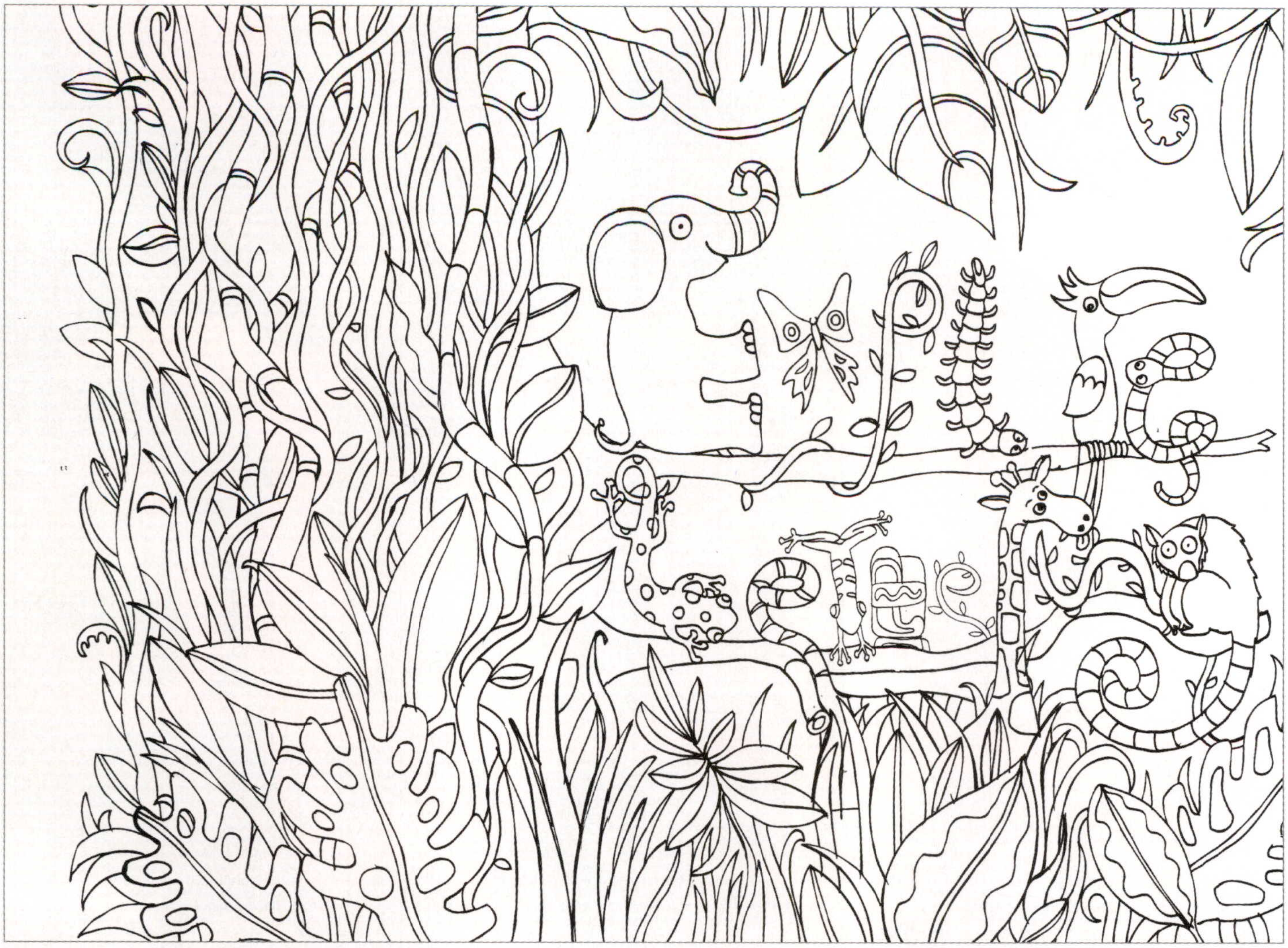
I am an illustrator making work that is colourful, quirky and playful. I am inspired by travel, toys and film scores. Clients include Macmillan Children's Books, Orient-Express and Tate Britain. Life is short, so go and draw something!





On the disc

Sketch



Ink it up Once all of the elements of the image are in place it is time to ink up the artwork with clean shapes and lines that can be coloured later.

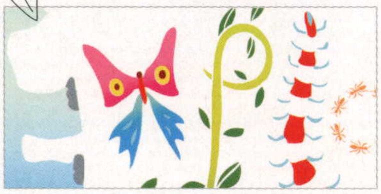
books, advertising and fashion illustration to name a few, and in recent years there has been an aesthetic revival of the scribbled word due to its immediacy and efficiency. This may have occurred due to designers and illustrators seeking an antidote to the growth of digital imagery, but things can get interesting when we take sketches using real media and employ digital tools to bring them to life.

By integrating hand-rendered elements into the computer we can constantly reinvent the rules of image making. Hand-drawn lettering and digitally produced images are no longer separate entities in today's world of hybrid creativity. Because we are so adept at recognising words and letterforms, we have a lot of freedom to do pretty much anything we like to successfully integrate characters and text into images. When drawing letterforms you can bend them, stretch or reverse them, and as long as you retain the loose shape, our brains will do the rest of the work to read them successfully. Just looking around you it's not hard to spot letterforms hidden in both man-made objects and the natural world.

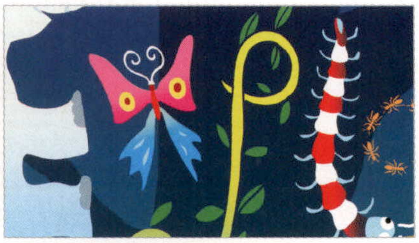
Photographing these and archiving them is a useful resource to have. This means text is extremely adaptable in terms of making it part of the image as opposed to a standalone font. It gives letterforms an opportunity to contribute to the narrative of your image and moves the concept from passive to active.

Make your letterforms really stand out

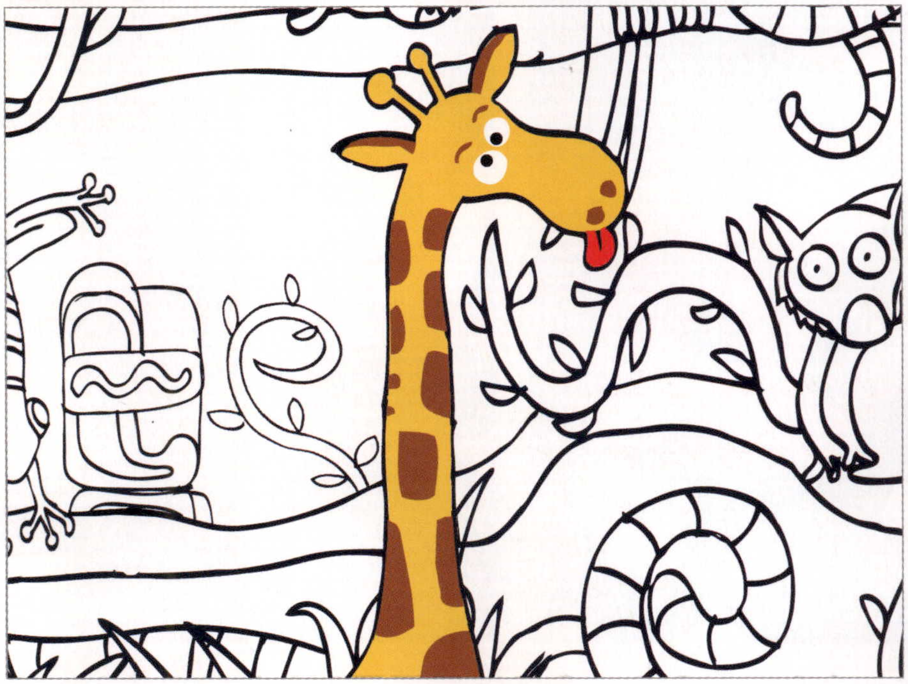
Use simple colour to create atmosphere and depth



Use the background to frame elements in your image, especially if they are important or in need of clarity. With just a white background, the letterforms appear to be floating in space, which is not appropriate for this image. A darker background is needed to give the piece more atmosphere and provide a dramatic setting. This also makes the colours work harder and provides a nice contrast. Add dark shapes to act as things in the distance. Here I have used the silhouette of a tree to give the image increased depth of field.



Block in colour The characters are painted with the Brush tool first, using base colours to block in their shapes and features. Any details and gradients are added later.



Observe

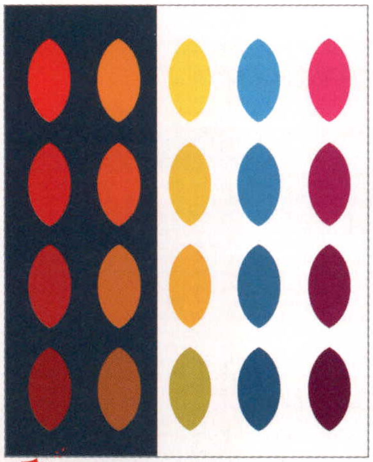
One of the best ways to find inspiration is to observe and record different forms of lettering from primary sources. Shop signs, mechanical objects, toys, animals and natural forms are all useful for discovering and creating interesting type. Pay particular attention to things like the style and size of serifs, as well as the spacing of the letters.

Once you have gathered in the resources you need, it's time to start sketching out the letters you intend to work with. I use a layout pad for my initial roughs so I can work over the top and refine as I go.

Make a drawing of your letters that roughly positions them where they need to be in relation to each other. In this particular image,the hand-drawn letters are the focal point, so I begin by mapping them out. I will look at how to integrate them into a setting by including a background a bit later. I make the first letter slightly bigger than the rest so it will lead the eye across the letterforms from left to right.

For this image I decide to use the idea of a group of playful jungle animals exploring how to make themselves into letters. I start drawing over the top of my text, paying attention to the shapes of each letter. I can now match an animal, insect or natural form to each individual one and try out various ideas. I begin by looking for the natural shapes that animals and insects make and go from there. Every character has its part to play in the image, so it's worth spending a bit of time developing character and context. If you can make your letterforms perform in some way then you are extending the overall narrative qualities of your image. For the Ts I decide to go with a tree frog doing a handstand with its back legs folded out behind it. This complements the letterform perfectly and also turns it into a fun character that is actively engaged in the image. I choose a strong, tropical colour palette to unify my characters as well, trying to make sure that each one of the colours features at least twice in the image. This unifies the scene and intense colours help the characters to stand out from the green and khaki hues of their jungle setting.

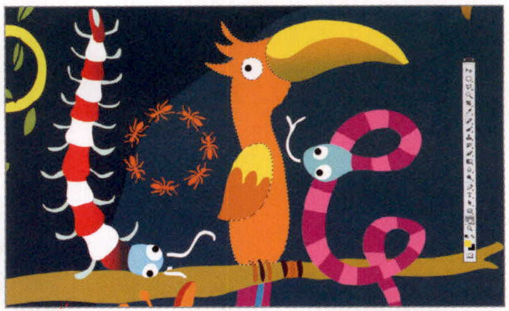
The positioning of elements in an image can be a crucial factor in whether they function properly or become lost. In this case the letterforms are the subject so I decide to centre them in the right-hand



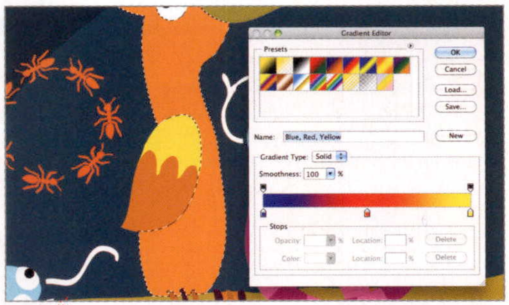
Build a colour palette I like to test the background and foreground colours together so I can build the best palette. These are then added to the Color palette to speed up my workflow.

How to use gradient fills

Unify and intensify the colours of your main characters



01 Select Using gradient fills will help to intensify colour and provide a little bit of tonal quality to your characters. Select the Gradient tool (G).

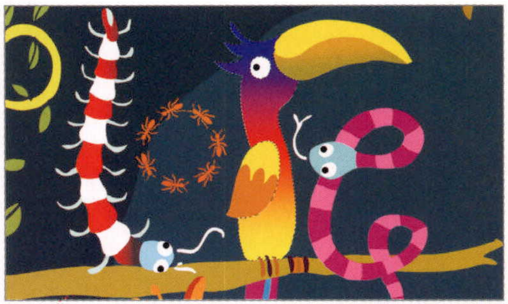


Name: Blue, Red, Yellow

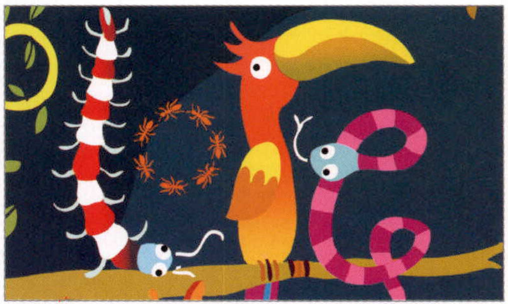
Gradient Type: Solid

Smoothness: 100 %

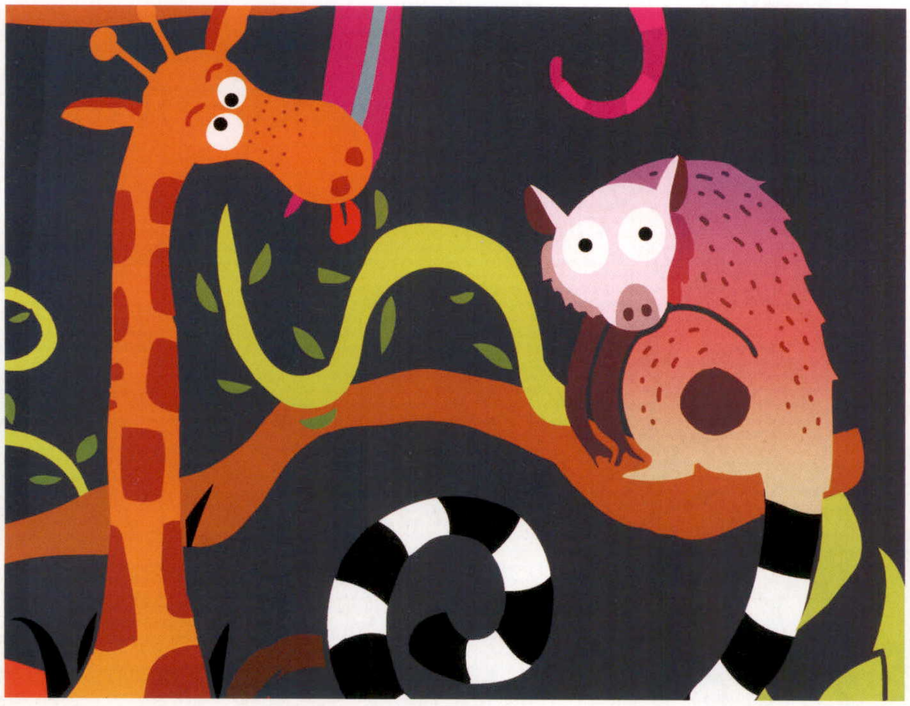
02 Choose gradient Bring up the Gradient Editor from the tool presets and select your colours. Reposition your colours across the slider if you need to.



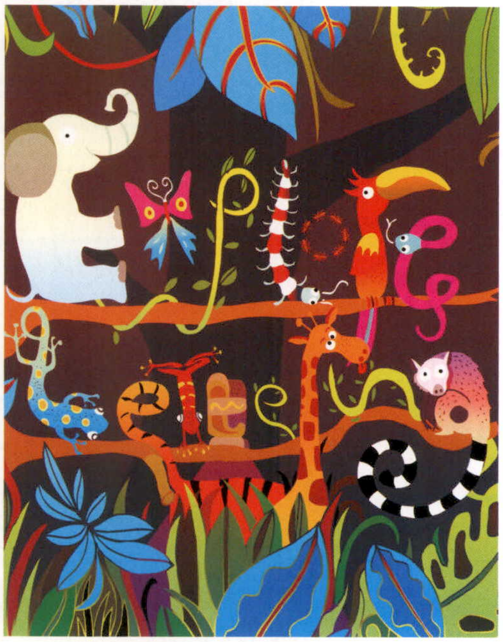
03 Draw the line On a new layer, click and drag within your selection to activate the gradient. Drag in different directions for different results.



04 Blend Apply a blending mode in the Layers palette to integrate the gradient (Soft Light works well), using the Opacity slider to vary the strength.



Final touches Smaller details like fur and freckles can be added at the end. Here I have used an 8pt brush set to Chisel tip to create fine lines and dots.



Gradients Play with gradients of various colours for your characters and the setting.

Archive

Collecting and archiving found objects and images is another useful way to build a library of references when it comes to creating inspired lettering. Found objects can be scanned, collaged, drawn and even offer an interesting alternative surface for sketched roughs. Nothing beats a personal archive built from scratch.

part of the image. I then draw a jungle scene for my setting and position my letters on the branches of a tree. This integrates them well with the overall image and provides some context. At this point I also want the setting to contribute to exploring the characters, so I use vines from the tree to make up some of the letters. For the second letter T I use a distant, Mayan-inspired temple and position it to look like the top is in line with the other letterforms on the branch. Having something in the distance of the image adds a little bit of depth. Once everything is in place I begin working on all the elements either with a graphics tablet or using the Fill tool. A dark charcoal background is used to enhance the readability of my letterfom characters and also to act as a counter balance for the bright jungle colour palette. All the elements of my image, the background, the setting and the animal letterforms need to be unified. I do this by applying gradient fills to add a little bit more warmth. For the trees and vines I add a gradient fill made from yellow and red, and for the letters I add a red, blue and yellow gradient fill to every individual component of the animals' bodies. This triple colour gradient fill helps to tether the characters to their setting, but doesn't distract and keeps them as the focal point of the image. Finally I add another red and yellow gradient fill to the entire image just to give it a little bit more warmth. It is the jungle, after all. There are many ways to use drawn lettering in your artwork, from simple pen drawings of letterforms to integrated characters that become part of the setting.

One way of polishing your drawing skills is to observe and draw from primary sources like shop signs and other forms of the printed word. This is something I use sketchbooks for a lot, and I have found it to be really helpful in shaping a personal, visual language for my own work. Drawing or even collaging letterforms into my images has now become an integral part of my work process. However you chose to create your fun fonts, this technique will not only enrich the overall look and feel of your work, but will maximise the storytelling aspect and strengthen the concept of your ideas. Have fun with your hand-drawn letterforms!

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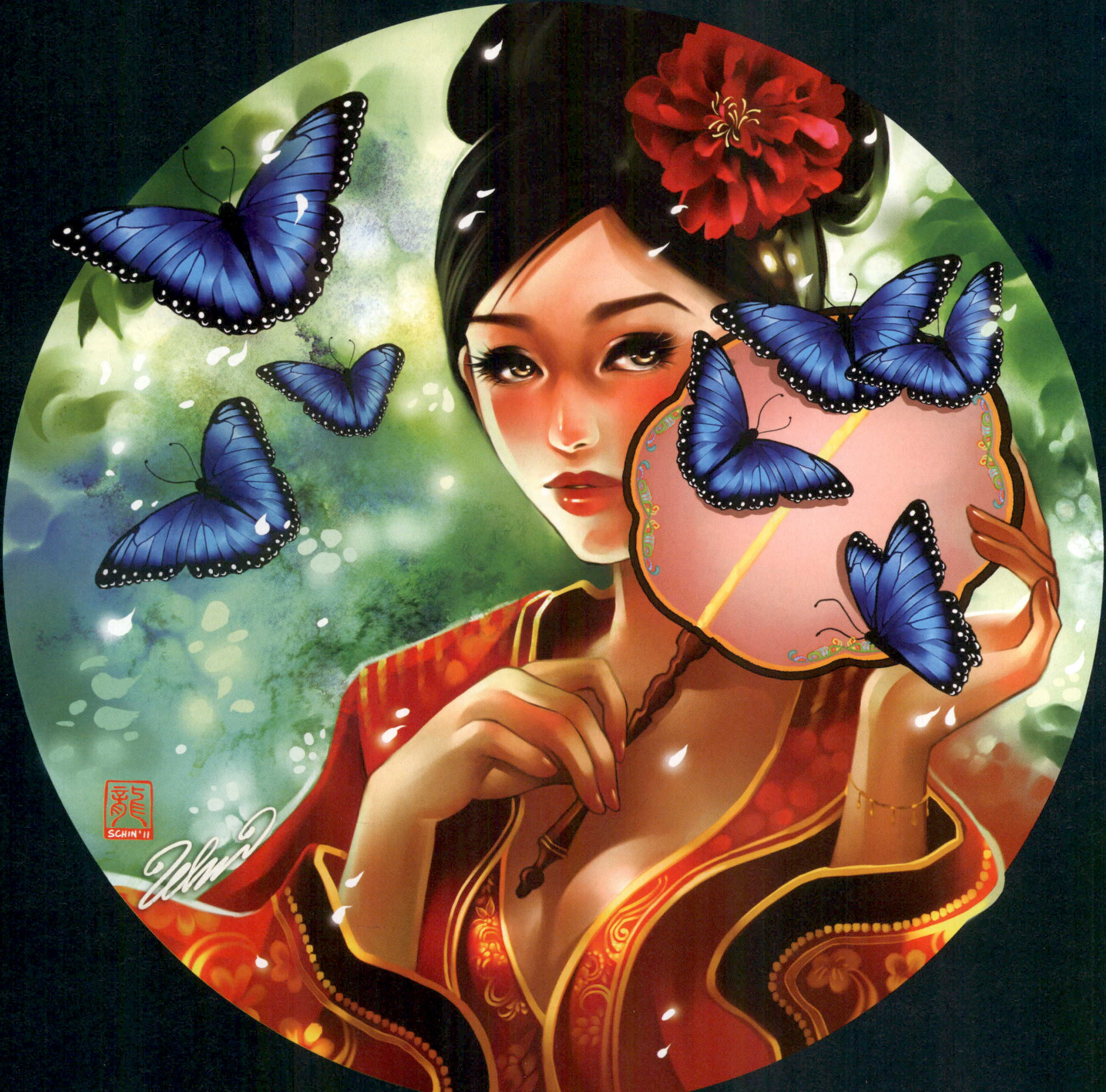

SCHIN '11

Digital painting

Compose a circular image

On the disc
Sketch

Spring Snow 2011 **Photoshop, Painter**

“Use a circular composition to create an unusual painting and give your work a dynamic edge”

Schin Loong Fantasy illustrator, graphic artist

Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

Schin Loong

Personal portfolio site **schin-art.com**
Country **US**
Software used **Photoshop, Painter**

When I was a child my dream was to own a butterfly farm. Eventually I realised it meant spending most of my time dealing with icky caterpillars, so now I just paint butterflies.

Many art cultures around the world use the circle as a theme, from tondos and mandalas to sculpture and jewellery. This basic shape is universal and familiar in art. The unifying theme of a circle was particularly revered during the Renaissance and used frequently in religious art, for example in paintings of Jesus and the Madonna.

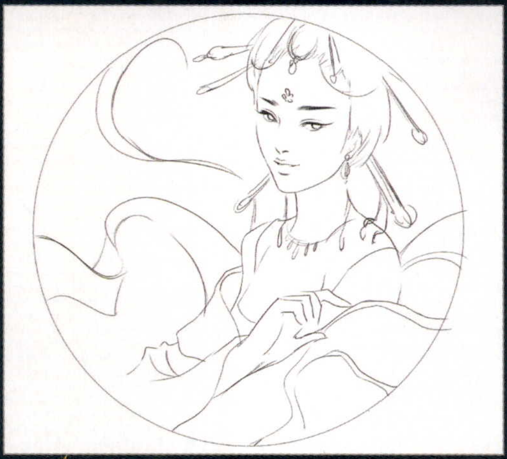
The closeness of a circular space can prove to be a challenge at first for those of us who are more familiar with rectangular compositions, but the versatility of circles can be experimented with to provide a wide array of both straightforward and powerful images. One can place a subject in the centre of a circle and it will automatically assume the dominant position in the painting.

Circles can also evoke a certain mood for the viewer, as it is reminiscent of the ever-present moon. Its lack of harsh angles creates a peaceful feeling, which can help add emotion to the painting. Due to the difficulty of packing lots of elements into the space of a circle, tondos generally lack a detailed background and avoid having parts that distract from the more important subject. Space and depth can also be used in the circular composition to enhance the serenity of the painted subject for beautiful images.

The familiarity of a circle is also considered in coins, medals and logos, which bear portraits and motifs that are instantly recognisable and functional. It is no coincidence that many corporate logos have rounded or circular styles, as these have proven to be the most pleasing to the eye and therefore the most commercially successful. This is what we should remember when creating tondo art; the general feeling of unity and strength. For this painting I will create a portrait of a beautiful Asian woman in a peaceful spring garden with some unexpected friends, and we will make use of the circle theme to its fullest.

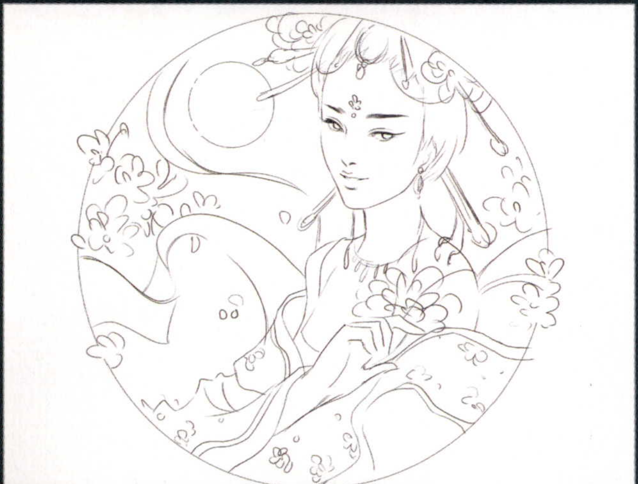
The divine shape

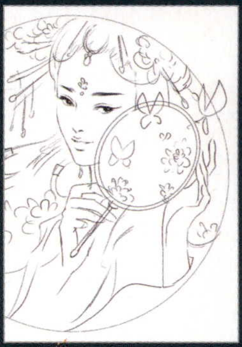
Use detail and space to balance the composition



01 A perfect circle Create a circle in Photoshop and keep it on a separate layer. Now sketch a face and experiment with some poses. I experimented with sleeves and ribbons to provide visual balance around the empty space with the figure on the right.

02 Circle within a circle Flesh out the character with elements such as flowers or patterns on the dress to get a better idea of how it will look when it’s finished. I included a bouquet of flowers and a moon behind her creating a circle within a circle.

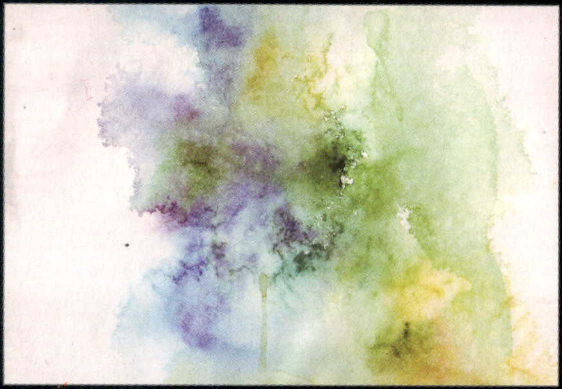




03 Evolution of an idea Here’s another version of the idea with a round Chinese fan. Holding it up to her face creates a mysterious expression and the butterflies break out of both circles for drama.

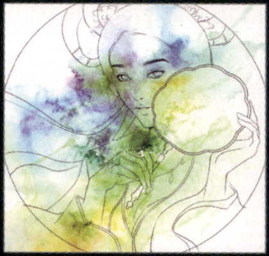
Begin the details

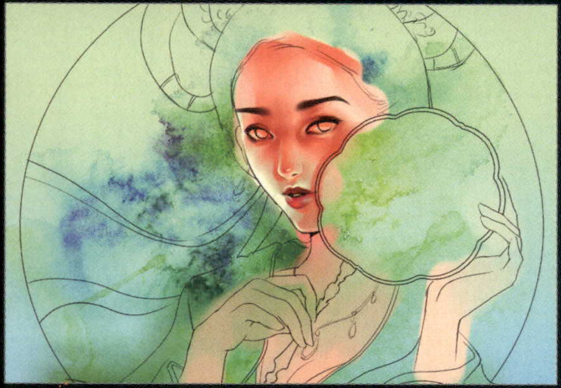
Establish a colour palette and add textures



04 Create your own textures Textures can really help a painting by adding space and visual interest. You can make your own by scanning work, taking photographs or even looking online for free stock textures. In this case, my watercolour texture is similar to the tone I want to achieve, with cool colours for a fresh, springtime look.

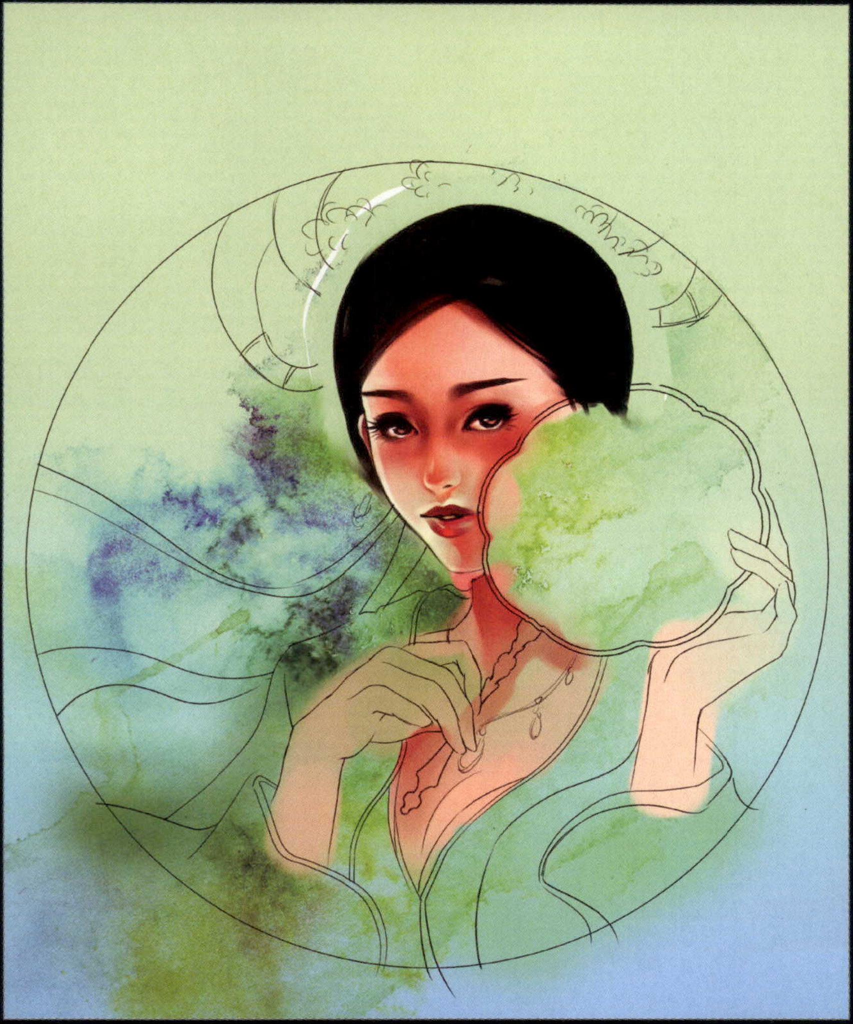
05 Let's get started Using Photoshop, clean up the sketch to create tighter line art. Keep things simple and neat for the colouring process later. Now is a good time to lay your texture over the line art, making sure it looks pleasant and well balanced.

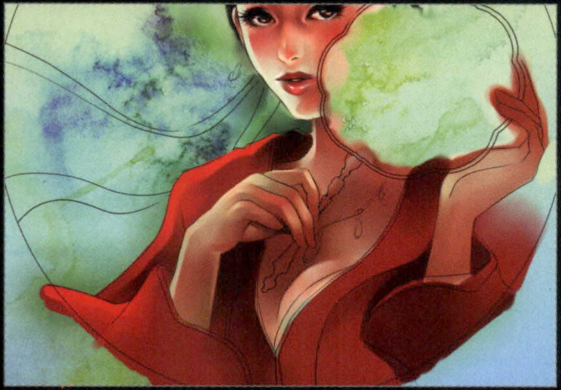




06 Keep to spring colours Create a gradient over the image and start painting, blending the skin and face shading, and trying to get the lighting right. From all the green around her, I assume she must be standing in a forest, and so would be surrounded by light, which explains the cheery skin colour and springtime lighting.

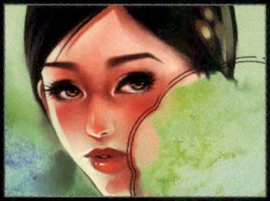
07 The Transform tool Something about her face wasn't right, so I spent a lot of time fixing it using the Transform tool in Photoshop. The shape of her head wasn't satisfactory either, and I was also having trouble with her mouth. With lots of perseverance and experimentation, the perfect face can be achieved.

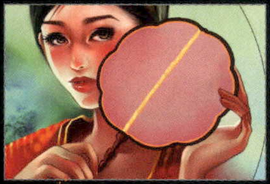




08 More than a pretty face Once the face is finished, start blocking in the hands, body and clothes. Don't be afraid to paint outside the circle, keeping in mind the folds of the dress and the jewel-like colours of the scene. A few glows on the hair are added to break up all the harsh blackness. At this point, I deleted her hair line art.

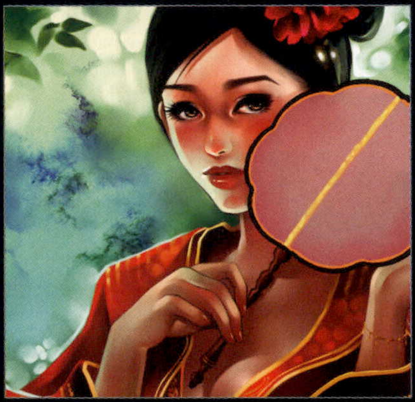
09 Shape and gradient A few more tweaks on the face was all she needed now. Experiment with harsh and soft lines for her dress, and a few golden embellishments are always welcome on an Oriental robe. Keep her fingers soft and gentle to accentuate her femininity with a few bright highlights for her fingernails.

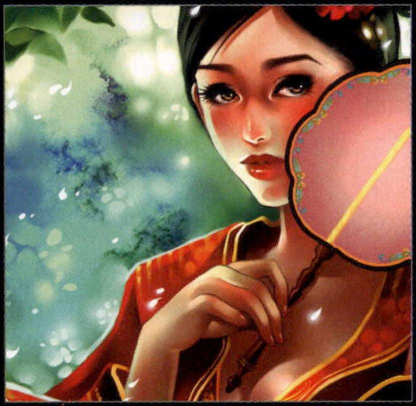




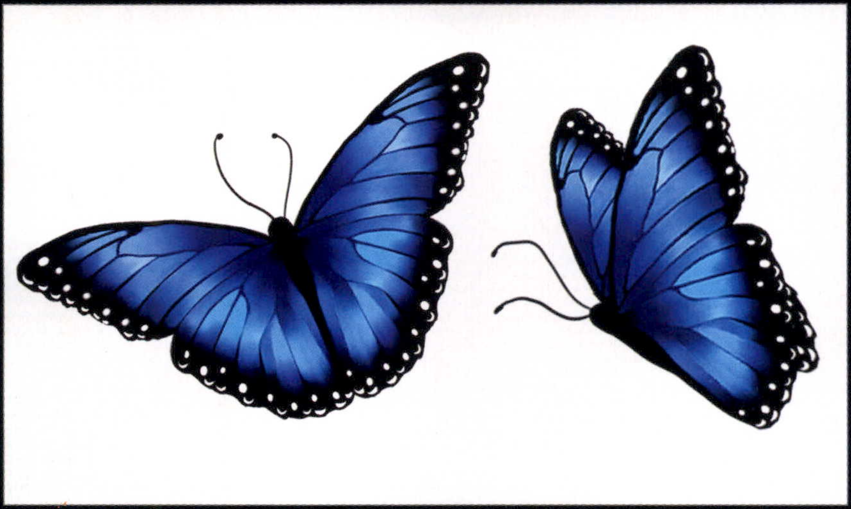
10 God is in the details Time for the pattern on the dress. Take your time with the little details but don't get carried away either. Decide what should go where and go from there. I changed her hairstyle to be simpler. This makes her look more modest, mature and, most importantly, does not conflict too much with the overall composition.

11 **Less is more** A few leaves and sparkling lights in the back is all you need to hint at her surroundings. I added a large red peony to her hair as well, as it breaks up all the black. When ready, delete everything outside of the circle to focus the image. You'll have a brand new look to your composition.

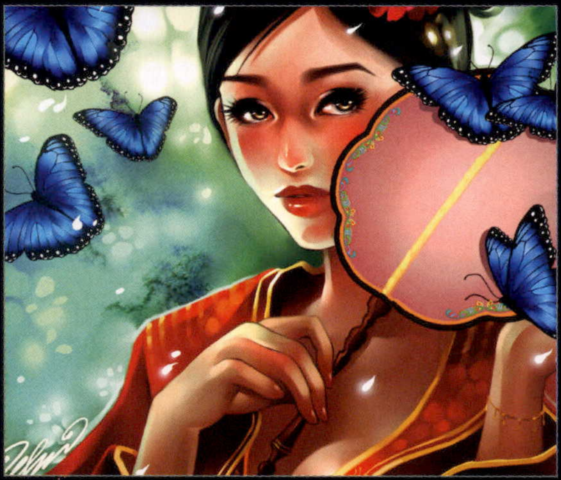




12 **Unexpected snow** Some sparkling white highlights and glows are added to give a magical, snowy feel to the painting. Nothing too much, just a little bit to make it seem like it has rained or snowed in the garden around her. These little details build up to tell a lovely story and add drama.

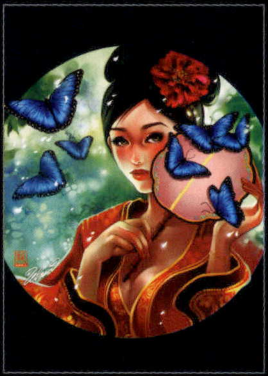


13 **More elements** I created one half of a butterfly wing and duplicated it for the full creature. I skewed the wings to create another butterfly at an angle. I chose a bright cerulean blue so it would contrast against all the red and green, and add to the jewel tones.



14 **Place your creatures** Place the butterflies carefully and gently breach the circle. This adds another dimension to the composition, and the blue really pops against the red and green. I also added my signature and seal in the corner for that authentic Asian look.

15 **Tweak** The final step is really just tweaking. I added more texture and did some minor colour adjustments. I also decided to change the background from white to black, which makes her really stand out.



Style School
Art genres in a nutshell

The genius of tondo

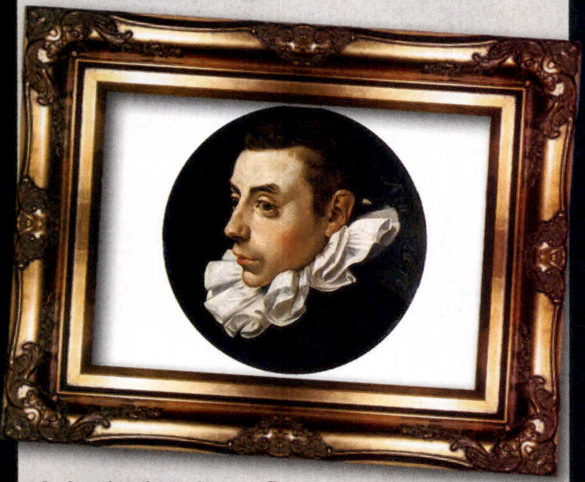
These circular works of art were popular during the Renaissance

Circular compositions were very popular among Renaissance artists, as the circle symbolises unity and harmony and is appropriate for depicting religious themes.

By eliminating the horizontal and vertical points of a rectangle, the image is seen as more of a closed entity in a world of its own. Any subject within the circle, especially the middle, automatically has a dominant position. The image of the Madonna has frequently appeared in tondo art.

The masters

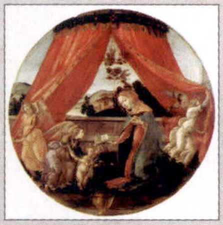
Three of the finest tondos



Artist: Jan Antonisz van Ravesteyn
Title: Hugo de Groot at the Age of 16
Date: 1599
Owner/Location: Fondation Custodia, Paris

- This beautiful portrait of a young man is unavoidable – you simply can't look away. He is centred perfectly in the circle and his pale face and collar are in stark contrast with the dark background. The artist has used a perfect composition to showcase his subject.

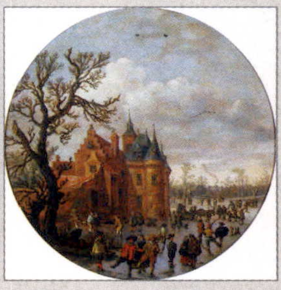
tinyurl.com/DA-ravesteyn



Artist: Sandro Botticelli
Title: Madonna del Padiglione
Date: 1495
Owner/Location: Pinacoteca Ambrosiana

- From the curtains, this composition brings us straight to Mary and Christ. Botticelli created perfect angles to draw our eye, and everything is perfectly symmetrical.

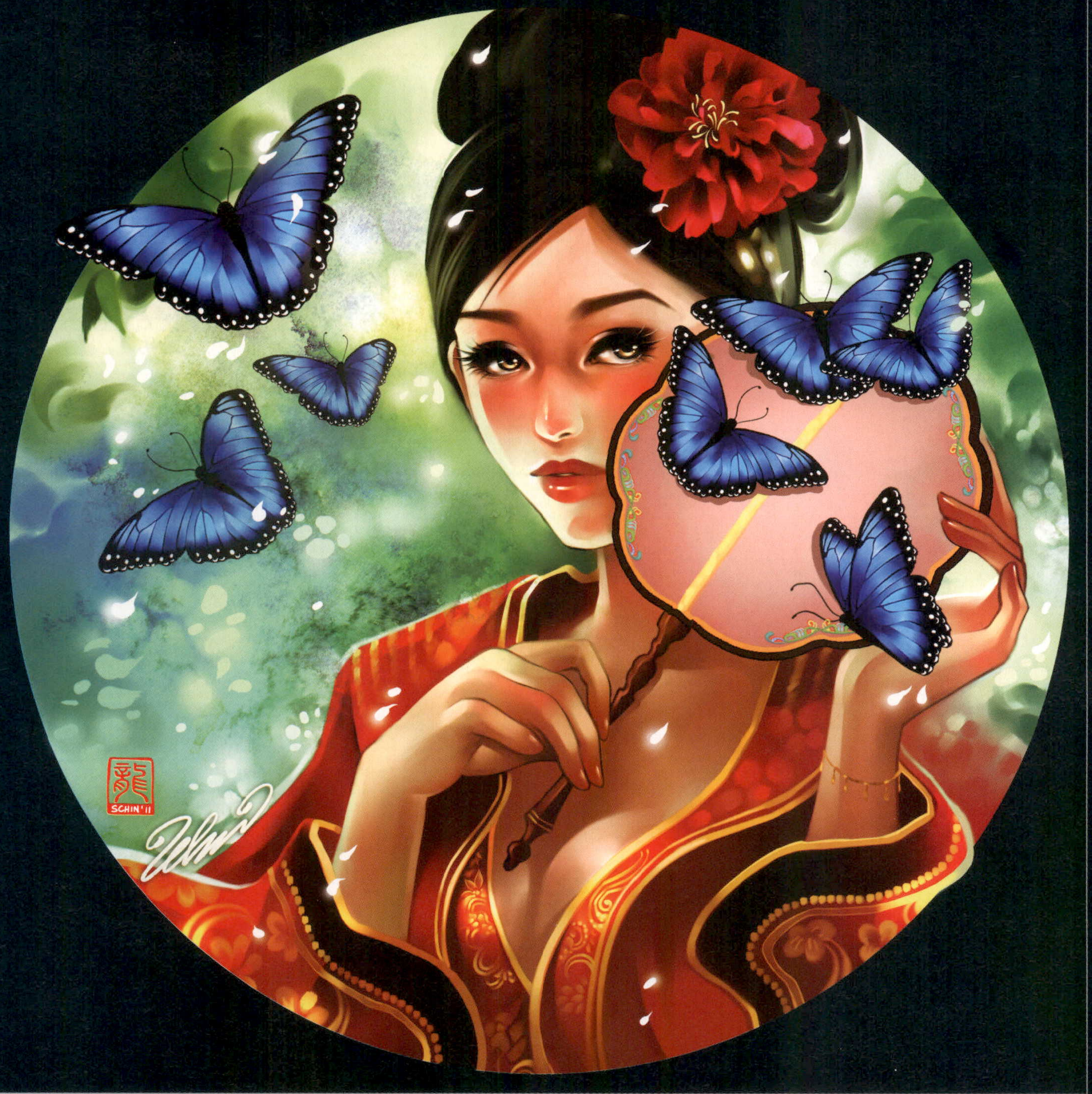
tinyurl.com/DA-botticelli



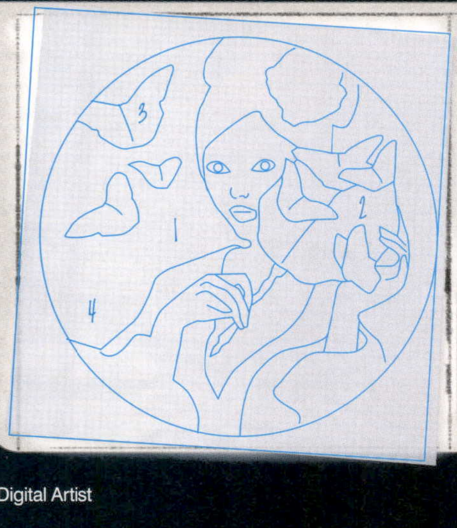
Artist: Jan van Goyen
Title: Winter
Date: 1625
Owner/Location: Rijksmuseum Amsterdam

- Everything is balanced in this beautiful painting. One half of the circle is filled with detail, and the other counters this with the empty grey sky. The two halves flow into each other beautifully and project a lovely winter scene.

tinyurl.com/DA-winter



Stay in the loop Understand the circular style



1 Space and texture Try not to cram too much detail into your tondo. Circles are restrictive and too much would crowd the image. Focus the detail and leave space for everything to breathe.

2 Less is more A completely round fan would be a little boring, so I used a more traditional and interesting shape. The colour is kept very simple to lead the viewer to the lady's face.

3 Break free I used the largest butterfly and the lady's sleeve to subtly break the circle. This keeps the painting from looking too restricted and, of course, butterflies go where they want to.

4 Use contrast Chinese artists use a variety of shapes for their signature seals, but I find that my rectangle works fine with this circular composition. It even provides a little contrast.

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Reviews

Reviewed this issue

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Hands on with… Popshot magazine
We chat to Jacob Denno, the man behind the independent magazine that combines poetry and illustration

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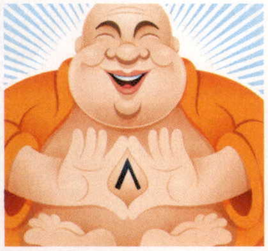
ArtRage Studio Pro
We review the latest update of this popular software to see what improvements have been brought to the table



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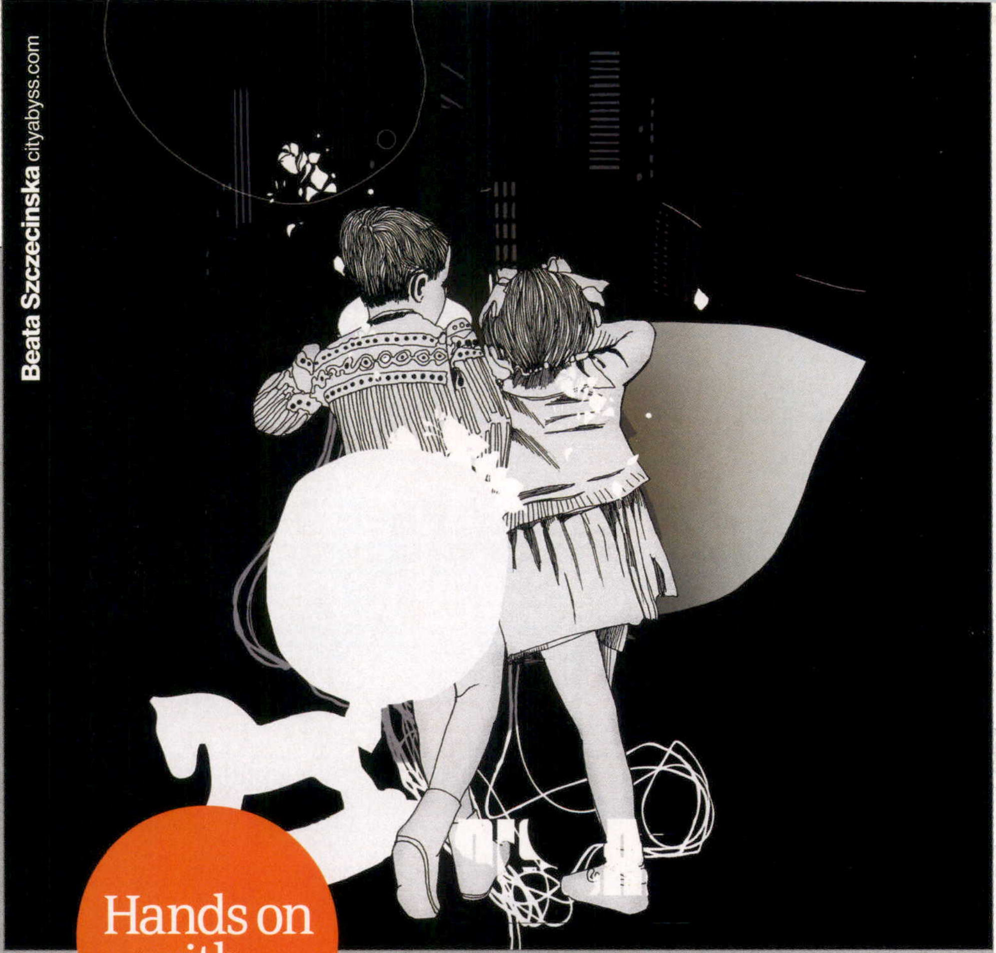
VectorScribe Studio
With this new plug-in for Illustrator users, we see if Astute Graphics can deliver on their promise of smarter, faster vector art

We open our Reviews section this issue with an interview with Jacob Denno about his inspiring magazine *Popshot* that combines contemporary illustration and poetry in one gorgeous package. We check out the latest update of ArtRage Studio Pro to see what's new and finally discover the VectorScribe Studio plug-in for Illustrator that could give your workflow a new lease of life.



Beata Szczecinska cityabyss.com

Hands on with… Popshot

We meet Jacob Denno, editor of the biannual magazine that combines poetry and illustration

Poetry is sometimes thought of as a fusty, snobby artform. Jacob Denno, editor of *Popshot*, had the idea to combine it with the latest and loveliest in contemporary illustration in an attempt to bring poetry to a younger, less mainstream audience. Are we buying it? Jacob certainly seems to think so. We sat down for a chat with him.

When did you begin your creative career proper?
I had been playing with illustration, photography, design and writing in various incarnations for years before the idea for *Popshot* came along in 2008.

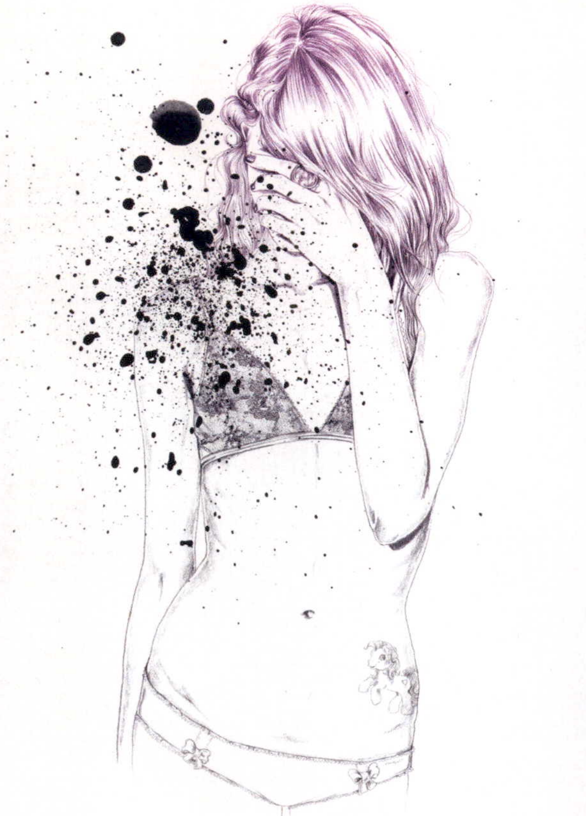
That's probably when you could start calling it a career, although I find it a little misrepresentative to call what I do a 'career' as such!

When and why did you set up *Popshot* in the first place?
The seedling of an idea came about in June 2008 when perusing the shelves of Borders. I had just been in the arts section where every magazine was beautifully put together then wandered through to the poetry section straight after. For some reason poetry magazines have a tendency to completely ignore design, which makes them really difficult to engage with, even if you have an interest. I thought that if poetry was to collaborate with design and illustration, it could become more accessible and ultimately engage with new audiences.

What is *Popshot* and what are its main aims?
It's a biannual magazine that combines poetry, illustration and interviews to dispel

Artist info

Jacob Denno
www.popshotpopshot.com
Country **UK**
Products **Popshot**
I am the publisher and editor of *Popshot* magazine, with a rather passionate belief in the power and beauty of print. I'm a huge fan of illustration and new writing and can easily polish off a jar of pickles in one sitting.



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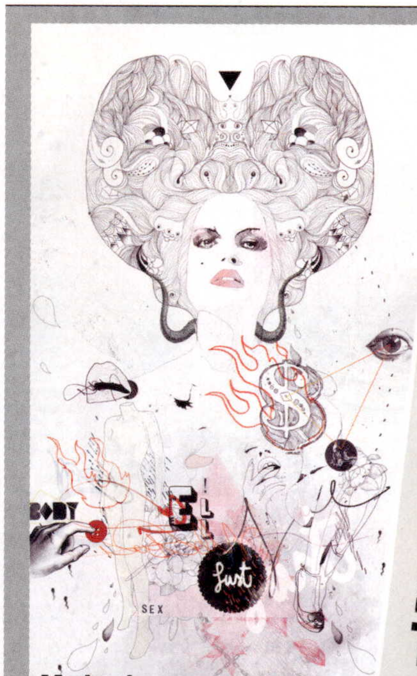
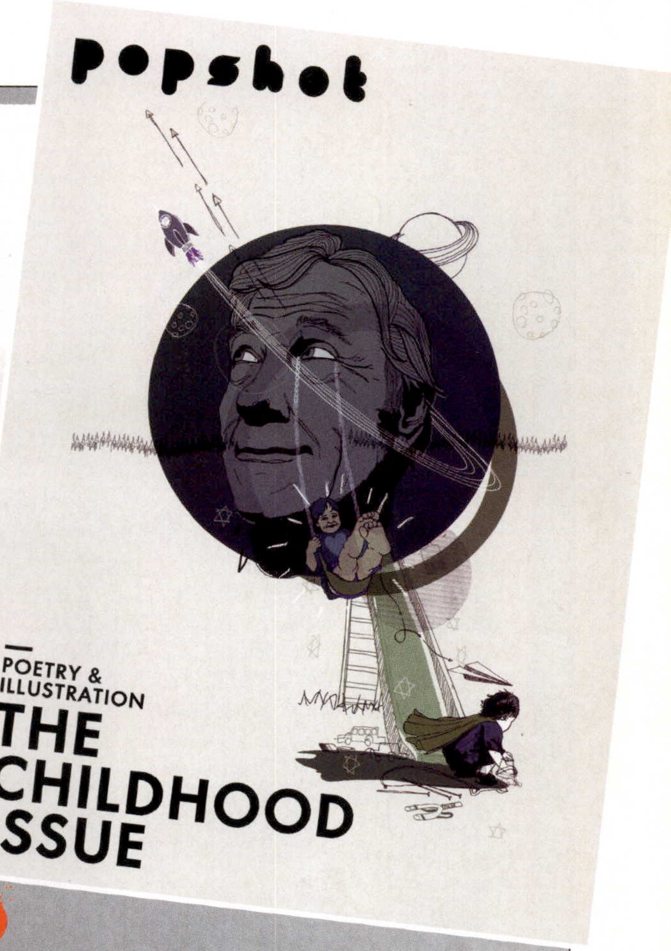


Mydeadpony mydeadpony.com



Popshot mag
The latest issue looks at growing up and childhood as its unifying theme.

the myth that poetry is dronesome and unimportant. When written well, poetry can be one of the most profound and powerful forms of language, but it has the horrific reputation of being elitist and inaccessible. *Popshot*'s uphill challenge is to play a part in changing this.

What inspired you to combine poetry and illustration?
Aside from an interest in both artforms, children's books were a huge influence.

As children we grow up reading books that contain short poems or nonsense verse, and are often accompanied by beautiful illustrations as well.

Then as we get older, the illustrations are dropped and the poetry becomes harder to relate to. *Popshot* is an attempt to get that original approach to poetry back, and I felt illustration could play a massive part in making it happen. The two forms complement each other so well because they're both ambiguous by nature, and that's the beauty of it.

How do you choose the themes for each issue of *Popshot*?
I would love to claim that there were board meetings and focus groups held for days on end to discuss the most interesting themes to pursue. However, it's much more random than that.

Sometimes it's inspired by a poem that addresses a certain aspect of a theme, or a follow-on from a previous issue, but mostly it's because it's something that I'm interested in and want to explore further. Our latest, The Childhood Issue, taught me a lot about how people perceive the early years of their lives and the sheer impact they have.

Do illustrators for *Popshot* work to a brief, or do they interpret the poems as they see fit?
As a general rule, the interpretation is left entirely in the illustrator's hands, based purely on what they took from reading the poem. I try to stay out of any form of art direction so that the reader is given the poet's and the illustrator's visions without any outside tampering. When it comes to commercial projects, illustrators can be so heavily art directed that [the work] starts to lose its creativity.

I like the idea that illustrating for *Popshot* can allow a little more freedom for the artists and their work.

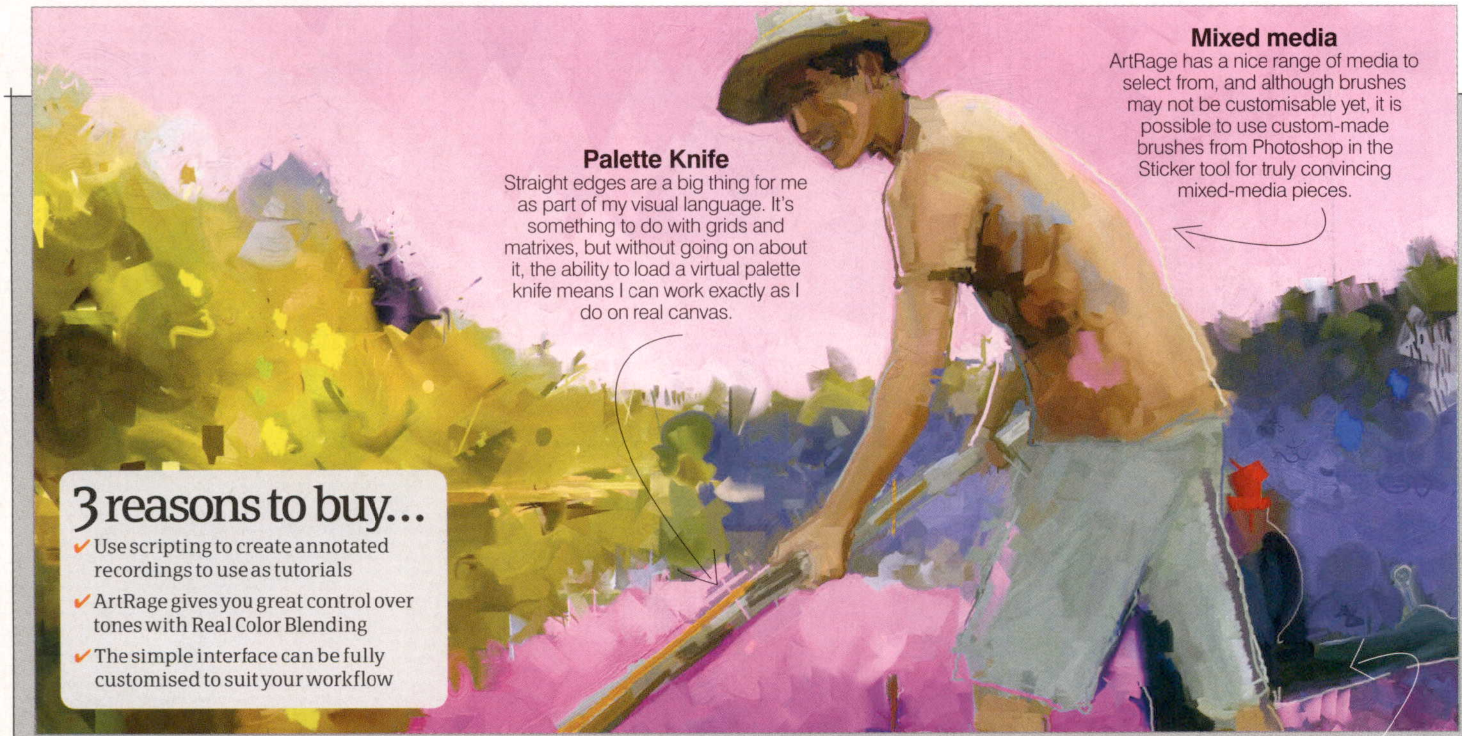
Tell us about *Popshot*'s new tie-in venture, The Print Shop – what inspired this?
The idea of doing illustration prints had been bandied around by various people since the beginning. There's so much incredible illustration work that fills the pages of *Popshot,* and some of it feels like it deserves a bigger stage. It was only after the launch of the last issue that I felt it was time to give some of those images a larger format platform. The illustrations work beautifully as pieces in response to the poems, but they turn into something completely different when you blow them up and giclée print them onto 310gsm sheets of thick paper. I may be biased, but framed and hung on a wall I think they look absolutely amazing.

Are the illustrations in The Print Shop all of those from the most recent issues of *Popshot*, or are they curated at all?
They're all from recent issues. Originally the idea was to commission pieces especially for The Print Shop, but then a friend pointed out how ludicrous that was when there are over 100 illustrations to choose from the last five issues of the mag. I wanted them to be powerful and poignant images – something that would make you stop and contemplate for a while – so I chose the six images that in my mind do that best.

Finally, what are your plans for the coming year and the future?
To keep on growing *Popshot* and work with many more talented poets and illustrators in the future to keep the mag going from strength to strength. There is also an idea brewing for a big sister publication that could be really exciting if it comes off. I won't say too much more but it would lend itself more to the illustration side of things…

About Popshot

A biannual, British-based art publication that champions contemporary poetry and illustration, *Popshot* looks to celebrate the poetry of today and tomorrow with the whimsical arms of illustration wrapped round it. **www.popshotpopshot.com**



Mixed media
ArtRage has a nice range of media to select from, and although brushes may not be customisable yet, it is possible to use custom-made brushes from Photoshop in the Sticker tool for truly convincing mixed-media pieces.

Palette Knife
Straight edges are a big thing for me as part of my visual language. It's something to do with grids and matrixes, but without going on about it, the ability to load a virtual palette knife means I can work exactly as I do on real canvas.

Metallic paint
Unique to ArtRage is the ability to change the metallic content of the medium you're using. It works on a percentage scale (as do most of the tools' controls), so you can make subtle embellishments or go shiny freak-out.

3 reasons to buy…

- ✔ Use scripting to create annotated recordings to use as tutorials
- ✔ ArtRage gives you great control over tones with Real Color Blending
- ✔ The simple interface can be fully customised to suit your workflow

ArtRage Studio Pro 3.5 £58.74 / $80US

A digital painting software package offering real-feel painting, real-look canvasses and a host of features besides

Manufacturer **Ambient Design** | Web **www.artrage.com**

Usually I don't bother myself too much with the specifics of how a piece of software has been updated. I figure that if it's a new release, it's a better version and so if my wallet can stretch that far I may as well get it. The new features and tweaks will present themselves, hopefully with a few pleasant surprises along the way.

This latest incarnation of ArtRage Studio Pro is pretty much just that – a pleasant surprise. It's not so much that we are being showered with additional features (there are no new brushes or mediums to speak of), but there is a noticeable change in its speed and ease of use. It's had some glitches exorcised and some subtle but impressive embellishments made with existing tools.

Prior to improvements made in ArtRage's Real Color Blending system, many people were complaining of high doses of cyan remaining visible after blending, not to mention complaints of magenta mixed with yellow producing a brown-grey sludge rather than red. This problem does seem to be remedied to give, as Ambient say, "better real-world colour blending results", just like the kind you were taught at school.

Other key selling points warranting an upgrade to this version include an improvement to the Palette Knife tool, which I had hoped for since I started using the program. This is a massive positive step because now, not only is a painterly effect much more achievable, straight lines are easier to come by with use of the angle lock that can be put on the tool. Multithreading is now also included to speed up processes. Prior to this, ArtRage slowed down and started to sulk incredibly when a layer's visibility was changed, but this is no longer an issue at all and tools are faster in general.

Crayons and chalks are softer in 3.5, meaning much better coverage and better reaction to surfaces without the stark holes left in the stroke before this fix was made.

Scripting is an option in ArtRage Studio Pro as well, meaning that it's now possible to record your paintings stroke by stroke for later personal review or for creating tutorials. It's an easy-to-use feature concomitant with ArtRage's general accessibility that can be paused at any point with the ability to add notes and annotations throughout.

So is it worth the upgrade? Users upgrading from version 3.0 will find that this is a free upgrade so good news there – others wanting to join the party now will find an exceptionally reasonably priced, easy-to-use, top-end product.

> “It's had glitches exorcised and some subtle but impressive embellishments”

Our verdict

Features	8/10
Ease of use	9/10
Quality of results	9/10
Value for money	9/10

Sometimes the Palette Knife tool is a little unpredictable, but otherwise this really is a classy product

Final Score 9/10

VectorScribe Studio

£69 ($119US) approx

Make vector shape creation far more intuitive with this tantalising plug-in

Manufacturer **Astute Graphics** | Web **astutegraphics.co.uk**

Some plug-ins want to radicalise your workflow, at times disrupting it with superfluous effects. VectorScribe Studio does none of this, simply guaranteeing complementary options that enhance your vector shape creations. Logo artists, designers and digital illustrators will love it! Some may raise an eyebrow at the asking price, but if time is money it's worth every penny.

This vector shape generator's tool set blends in with the traditional Adobe interface (Toolbar and Window> VectorScribe), so users familiar with Illustrator will adapt very quickly. In the Dynamic Shapes dialog box, you can adjust options including styles and points that lets you edit the number of corners to your shape, increase and decrease size values for internal and external shape points and alter slice degrees – basically the essentials of shape creation.

You might find some of the options static and prefer the freedom of the Pen tool, but with VectorScribe every corner is editable (either individually or all at once) through adjustable Bézier curves. Justifying a corner shape – Regular (default), Negative and Chamfered – from the Dynamic Shapes dialog box, you can hit Alt/Opt and drag the corner points for smooth, inverted or even pointed individual edge styles. Reset by simply entering the value 0mm in your Corner option. Settings can be applied across numerous duplicated shapes in your workspace when activated.

Dynamic Corners is another option available to you, which complicates the transformation of shape edges in detailed illustrations. Again, this is made so easy with the option to apply it to individual or simultaneous corners. For the latter, activate a shape and choose Apply To Selection in the Dynamic Corners dialog box, applying uniform values. You can select multiple points for modification by using the keyboard shortcut Alt/Opt and dragging a marquee over the corners, or you can work on the corner points with the Pen Paths tool, eradicating the need to master the regular Pen tool's Bézier curves.

This is just an overview of VectorScribe's capabilities, and on their own the functions may seem a little bland and practical. Combining them all in one creative workflow, however, makes this comprehensive plug-in a superbly industrious tool, acting twice as quickly and even more steadfastly than the standalone Pen options.

3 reasons to buy…

- ✓ Makes editing angles, edges and defining bespoke shapes easy
- ✓ Dynamic Corner options work directly with built-in Pen tool applications
- ✓ This plug-in ensures that you will half your illustration creation time

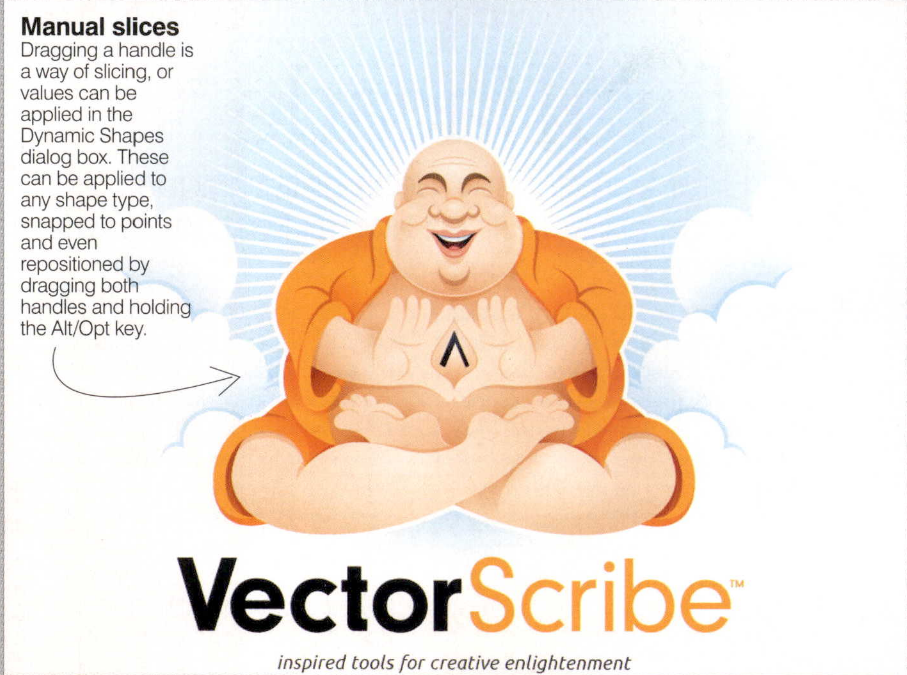
> “This comprehensible plug-in [is] a superbly industrious tool”

Our verdict

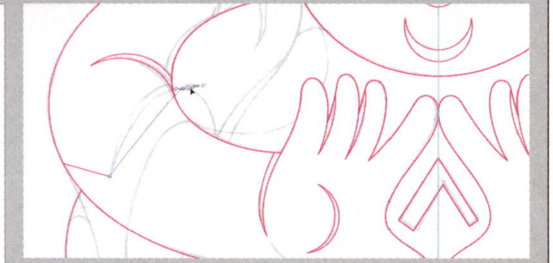
Features	8/10
Ease of use	9/10
Quality of results	8/10
Value for money	8/10

Not only is this plug-in a real time saver, but it guarantees great results. Definitely a worthwhile investment

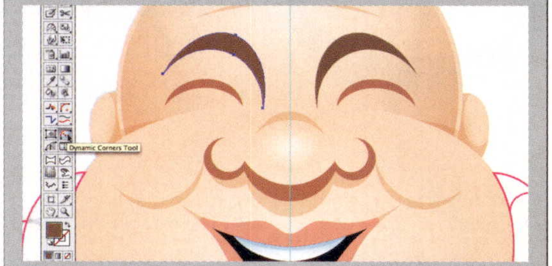
Final Score 8/10


VectorScribe™
inspired tools for creative enlightenment

Manual slices
Dragging a handle is a way of slicing, or values can be applied in the Dynamic Shapes dialog box. These can be applied to any shape type, snapped to points and even repositioned by dragging both handles and holding the Alt/Opt key.



Angle your shape
Holding the Shift and Alt/Opt keys when drawing a shape from the presets lets you apply it at fixed angles.



Extra options
The Dynamic Corners menu lets you apply True Radius corners, appealing to those looking for perfect proportions.

Creative 101

Creative 101 Index

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Vikki Chu Here's the ultimate guide to digitising and colouring line art

Bryony Crane Learn some clever colour blocking techniques

Lionel Cutmore Take a tour of the key principles of landscape art

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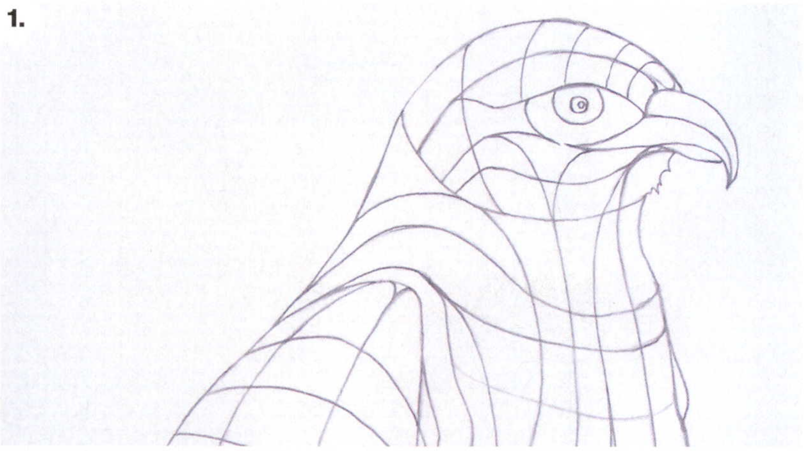
digital artist Q&A

Your questions answered

1.



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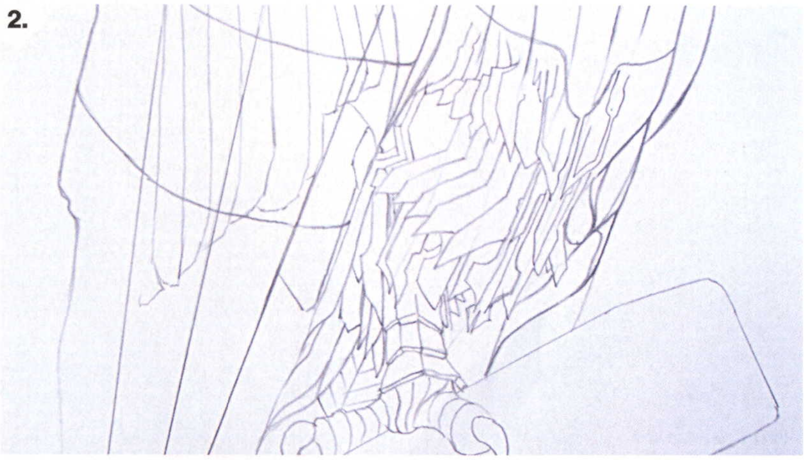


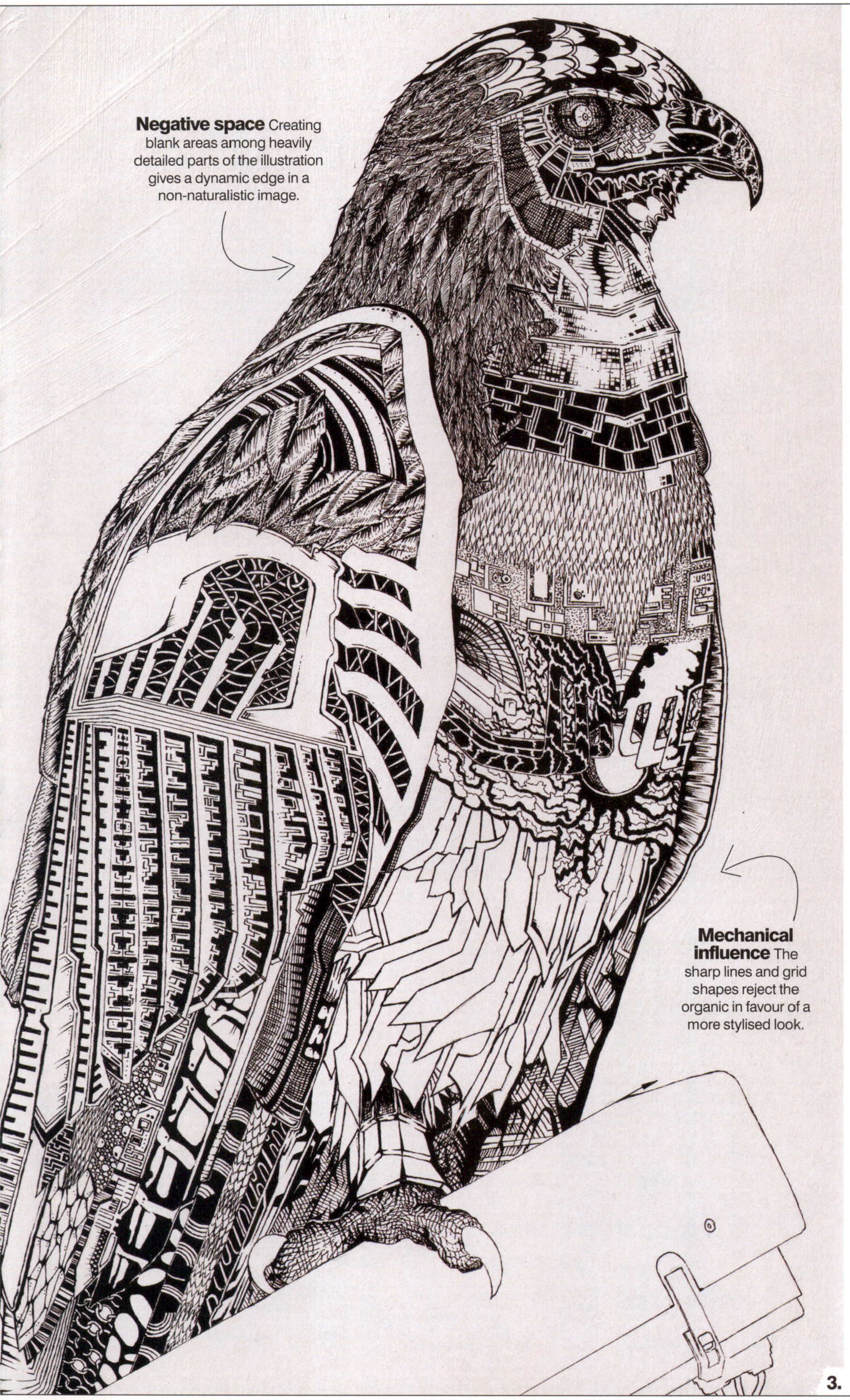
A feral facade

“Have you got any ideas or techniques to create an edgy, stylised animal illustration?”
Sarah Montesque

The key to creating concept-driven animal art is hidden in the steps that you take beforehand; preparation before the pen makes contact with paper. Idea before image. The concept must be one that provokes and inspires you. Think about what you want the image to represent metaphorically. For example, my Hawk illustration incorporates high technology with organic lifeforms and was designed with the tag line in mind: 'Big Brother is watching you.'

Gather as much source material as you can on your chosen animal, whether that means taking pictures, images sourced from the internet or studying it in life.

Revise the source and look for outstanding features that the animal may have. You can expand upon and stylise these without getting too far detached from the natural form. Think about the bone, muscle and tissue architecture, how the subject moves and behaves, bearing in mind the materials that you intend to use in the final illustration.



Negative space Creating blank areas among heavily detailed parts of the illustration gives a dynamic edge in a non-naturalistic image.

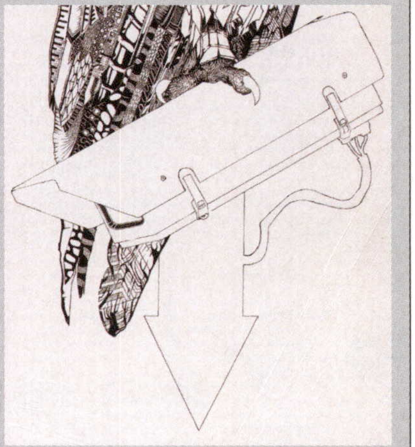
Mechanical influence The sharp lines and grid shapes reject the organic in favour of a more stylised look.

3.

1. Infrastructure I start with page size and layout. For my image Hawk I used a contemporary, wide-format landscape ratio of 815x271mm. Within this space I started by drafting the sketch of the hawk perched on the camera. I focused on the negative space in and around the bird, and how it interacts with the camera. I then created rough pencil guidelines, drawing in areas such as the eyes, beak, wings and feet to give me the outline to build upon.

2. Anatomical architecture With the concept in mind I started to add a second, final draft layer again with pencil, but this time focusing on incorporating technological features into the bird. I created anatomical structures, thinking about details I might add to areas to create a bio-mechanical feel to the creature. Bone structure, muscle and skin orientation came heavily into play so that non-organic features blended with the animal's natural flow.

> “Always start with the eye and the facial region, then work backwards”



3. Technicality Infrastructure and architecture set, I focused on creating ink linework to bring the hawk to life. Always start with the eye and the facial region, then work your way backwards towards the tail end of the creature. I incorporated natural patterns such as dragonfly scaling, bird feathering mixed with mecha design and computer chip technology. Detailing is a slow and painstaking process, but put in the hours and don't give up.

B&W art

“How can I add interest to a black and white illustration?”

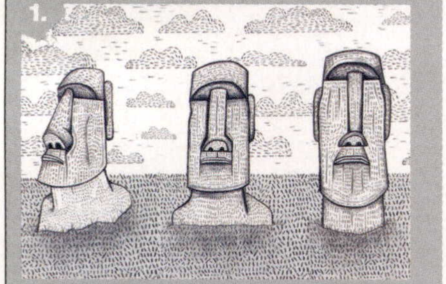
Samuel Broderick

Working solely in black and white might sound simpler than messing about with colours, but as many of you know it's actually quite difficult to work within the constraints of a limited colour scheme. It can feel quite daunting to leave an illustration black and white, as you might feel like it is unfinished. However, if you can resist the temptation to add colour, you can create something really quite striking and different.

Ignoring colour means you have to make more of the other elements of your illustration. This in itself is a really useful challenge, as I found when creating my Early History of Easter Island piece.

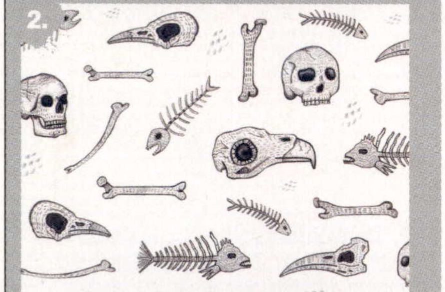
Let's take a look at some ways to make your black and white illustration interesting by using clever techniques.

1.

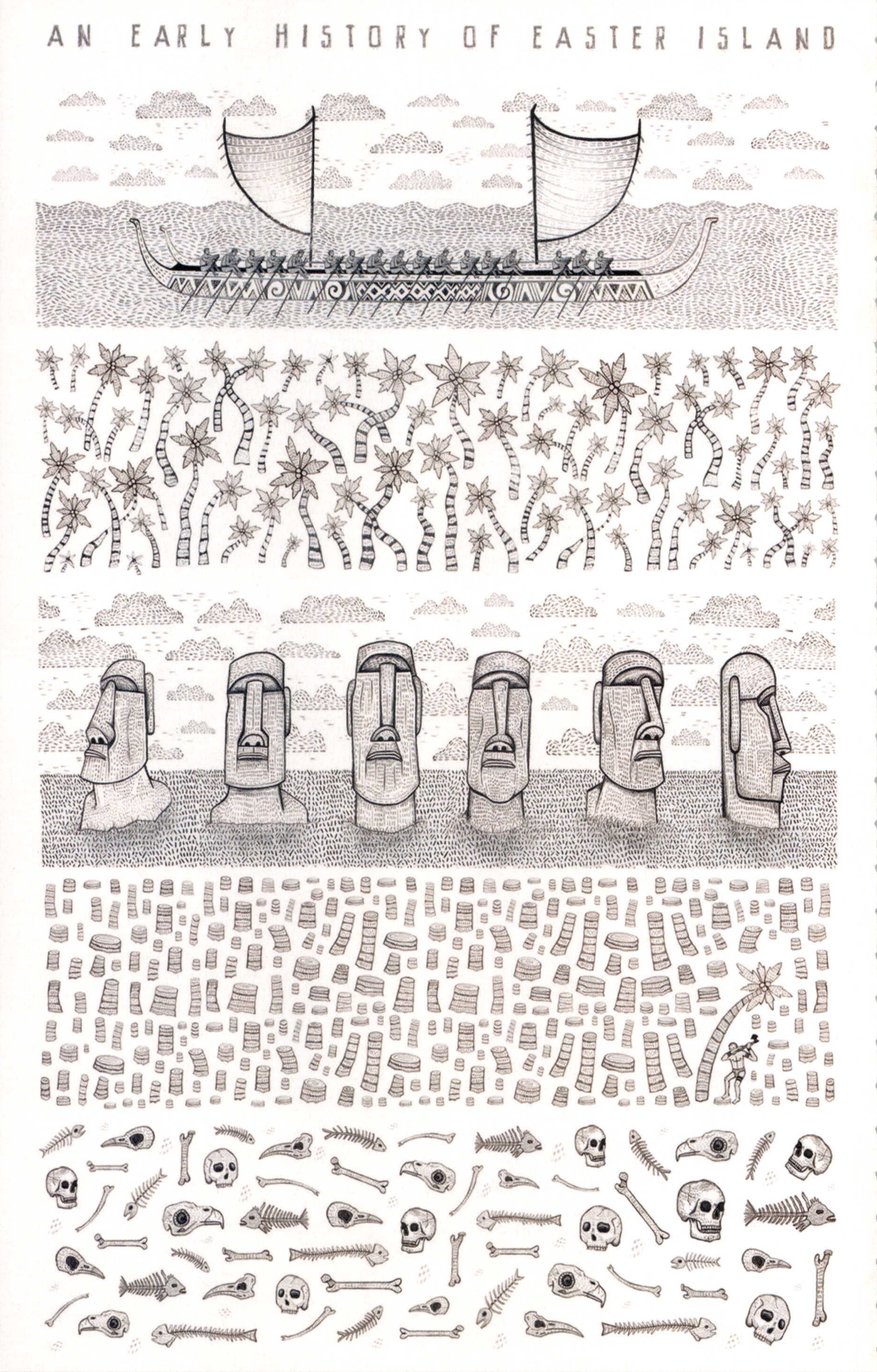


1. Composition Think about framing. To make your illustration stand out, try to think of unusual frames to use – for instance to illustrate the story of Easter Island I decided to only use wide, landscape frames. I wanted to avoid stereotypical comic-style squares.

2.



2. Create a pattern Another way to add compositional interest to your image is to turn your drawings into detailed patterns. This style can be really effective because what appears as just pattern from afar, reveals the narrative on closer inspection.


AN EARLY HISTORY OF EASTER ISLAND

Uncharted territory

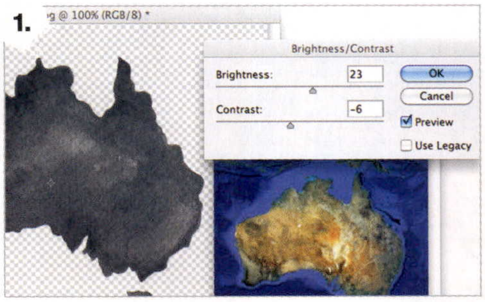
“I’ve been commissioned to draw what the client describes as a ‘classic’ map – any style suggestions?”

Max Chang

Illustrated maps are extremely popular at the moment, and as an illustrator it’s a bit of a treat if someone commissions you to create one. There are many fantastic styles and approaches from the range of illustrators trying their hand at map making. In this instance, if you’re looking to create a ‘classic’ map using some digital techniques, there are several ideas you could try.

Overall, though, it’s about balance. A nice balance between simplicity and interesting detail, as well as a great mix of hand-drawn and digital elements, will help to achieve the distinctive graphic style of an old-fashioned map. If you can get this balance right you’re well on your way to designing a map which looks bright and contemporary, but also harks back to the days of the explorers.

1.



Brightness/Contrast

Brightness: 23

Contrast: -6

☑ Preview

☐ Use Legacy

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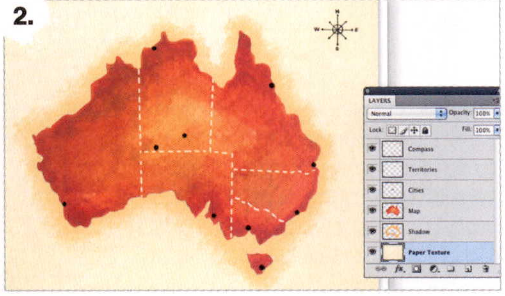
OK
Cancel

2.



LAYERS
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Opacity: 100%
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Map
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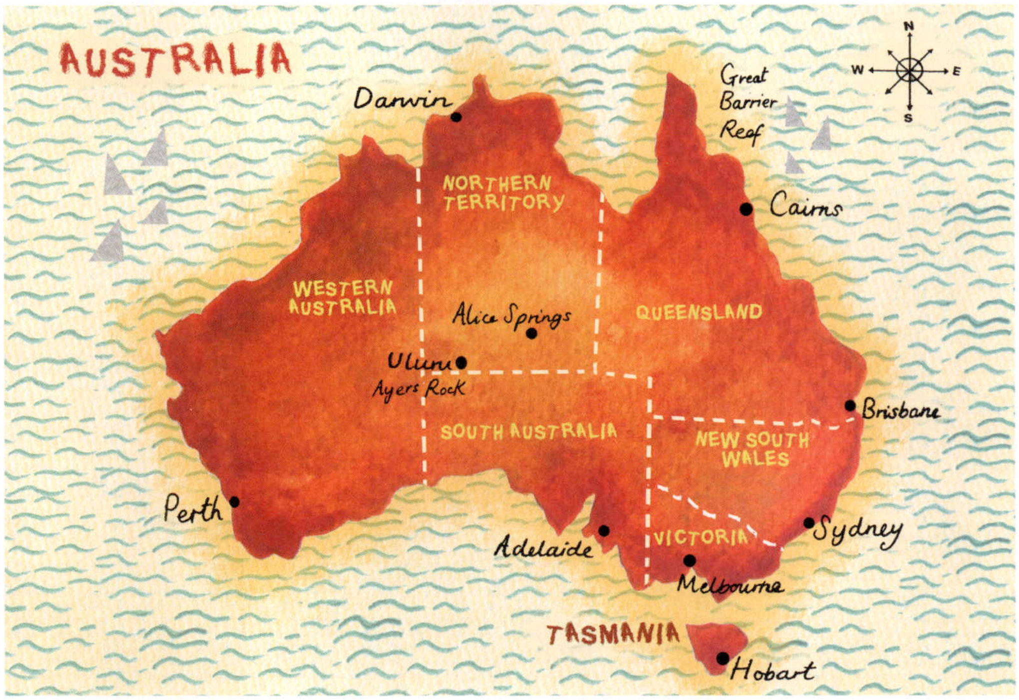
Paper Texture



AUSTRALIA
N
W
E
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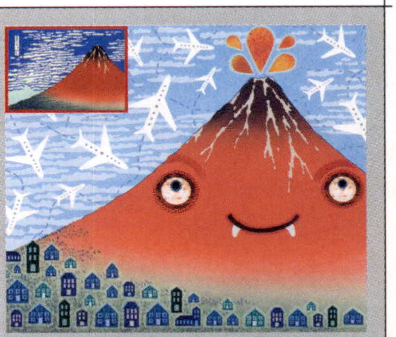
Darwin
Great Barrier Reef
Cairns
NORTHERN TERRITORY
WESTERN AUSTRALIA
Alice Springs
QUEENSLAND
Uluru
Ayers Rock
Brisbane
SOUTH AUSTRALIA
NEW SOUTH WALES
Perth
Sydney
Adelaide
VICTORIA
Melbourne
TASMANIA
Hobart

1. An accurate copy Create the basic shape of your map. Accuracy, or as close as you can get to it, is obviously pretty important for believability. To create a classic map style I find filling in the sketch with an ink wash or watercolour creates a nice tone. Once this is scanned in you can adjust the contrast and exposure to really capture the impression of contours and variations on the land.

2. Old school Change the Hue/Saturation, thinking about what colours might represent the place best. Add a textured background layer to give it a sense of belonging on a page and for backgrounds think washed-out, neutral tones. A textured border around the shape, created using a paper texture Photoshop brush, creates the subtle impression of a coastline.

3. The details Now you can add some quirky details to give the place an identity. Pencil-drawn waves add to the vintage feel – especially if you reduce the opacity so the layer blends with the texture. Finish off your map by adding typography (I felt hand-drawn worked best). When adding locations, be as detailed as you like or even add extra illustrations of famous landmarks.



Quick fix question

“Do you have any suggestions on engaging ways to update well-known pieces of art?”

Jay Metcalfe

Updating a famous artwork may seem like a cop out, but if you stay true to your own style you can create something really memorable. I had a go at working over the top of Hokusai’s iconic Red Fuji, Southern Wind, Clear Morning. My advice would be that if you’re going to be altering or reproducing something, check the piece is out of copyright (a work is usually in copyright until 70 years after the creator’s death). Also, try to be respectful. It can be fairly daunting adding to a masterpiece and people may not like it! Ultimately, choose a piece which fits with your own style.

I chose this image because of its bold, colourful shapes, making it a perfect template to add my own contemporary details to. I imagined this classic Mt Fuji landscape in the current day, complete with sprawling cities and the perils of volcanoes and air travel.

Focus on...

Key skills for illustrators, designers and digital artists

Sketch and colour

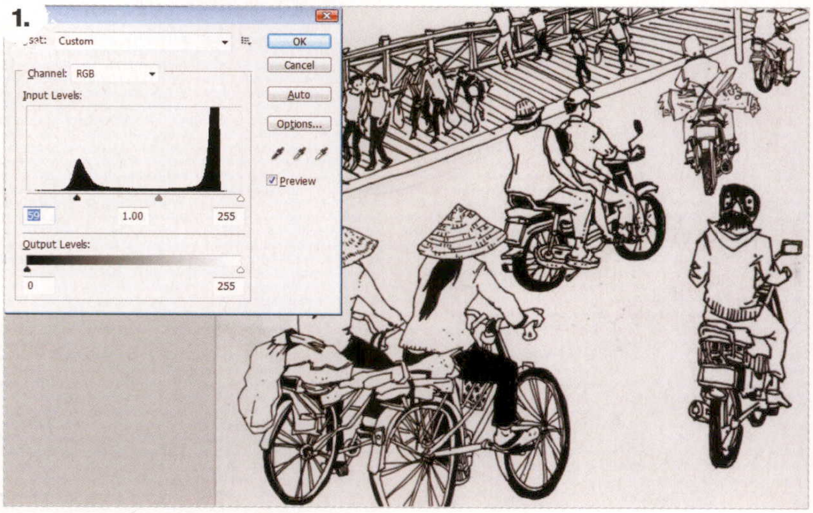
“How can I combine sketched ink linework with smooth digital colour fills without it looking messy and half finished?”

James Sanders

The drawings that I have the most fun with are often found in my sketchbook. Not only is it a great place to record daily life, but my sketchbook is where I am completely spontaneous with my drawings and free in experimenting with mediums.

When it comes to finishing a sketchbook drawing, Photoshop is a great tool. It helps to bring the piece to a higher level while preserving the original linework. Digital colour can also give sketchy drawings the structure and clarity they need to become more finalised. One of the most useful things I have been taught about working with colour, regardless of the medium used, is to be aware of value. It will bring depth and dimension to a piece and help it look finished. It is very useful to map out a value sketch before you start introducing your hues. An easy way to see if the values are making sense is to convert your image to greyscale and see if the black and white version describes the depth in space you want in your piece.

1.



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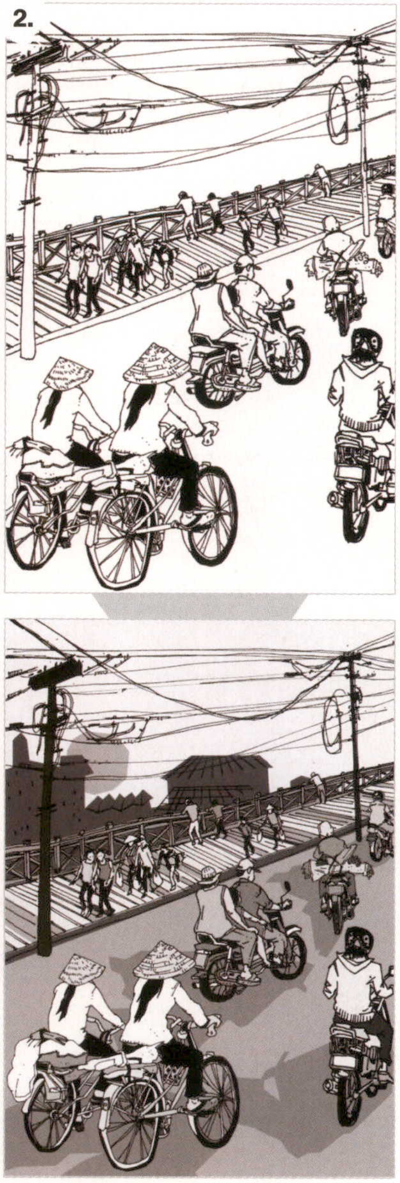
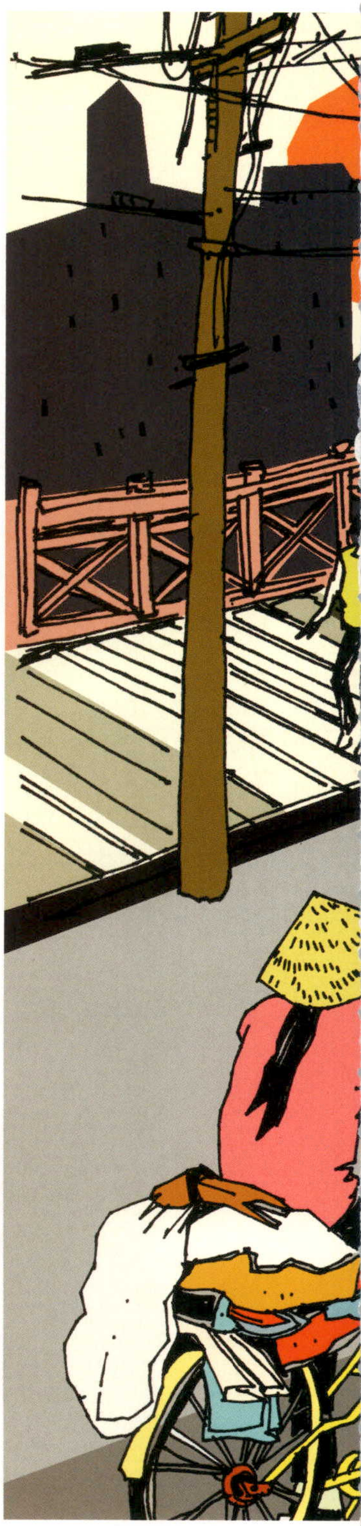
Output Levels: 0 255

☑ Preview

2.

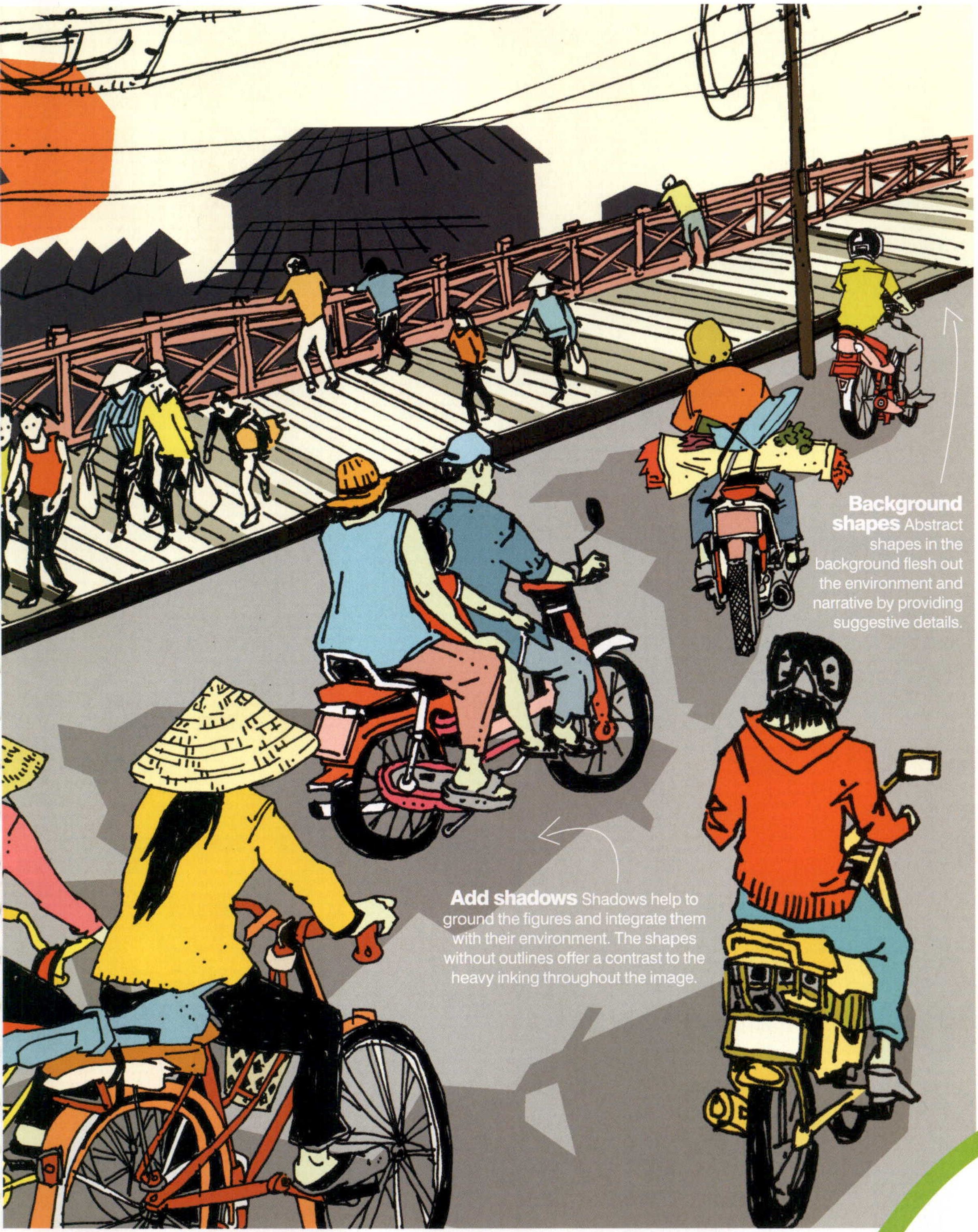




1. Adjust levels After your drawing is scanned in (with at least 300dpi) and open in Photoshop, you need to adjust the levels, either with an adjustment layer or the standard command. This cleans up the scan and brings out your line drawing. Sliding the left arrow right darkens your blacks and sliding the right arrow left brightens your whites. The middle arrow adjusts the midtones. Don’t overdo this or you will lose some of your original line quality.

2. Value sketch Create a sketch with at least four different values. You can save this separately, but having it for reference will save you time and energy. Make sure your values work compositionally for the drawing. They can help to add depth to an environment, separate an individual from a big crowd, move the viewer’s eye around the canvas or change the atmosphere of a scene. Even at this stage every detail should be distinguishable and clear.

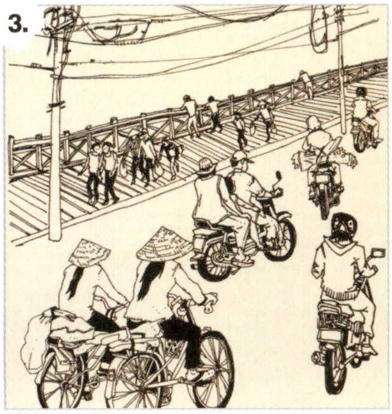
3. Choose a tone I find it helpful to start by laying a midtone colour over the whole canvas to get rid of any of those daunting, blank white spaces. Choose a hue that is consistent with the mood you want to set for your image. This can be adjusted later on, but for now it serves as a good starting point. Create a new Multiply layer over your linework and use the Paint Bucket to fill in the entire canvas with this midtone colour. You can reduce the opacity if needed.



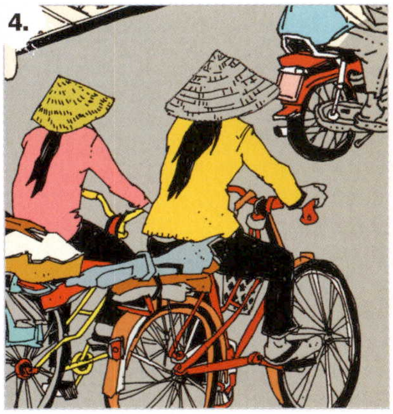
Background shapes Abstract shapes in the background flesh out the environment and narrative by providing suggestive details.

Add shadows Shadows help to ground the figures and integrate them with their environment. The shapes without outlines offer a contrast to the heavy inking throughout the image.

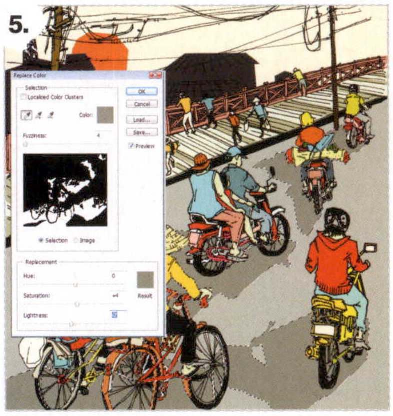
3.



4.



5.

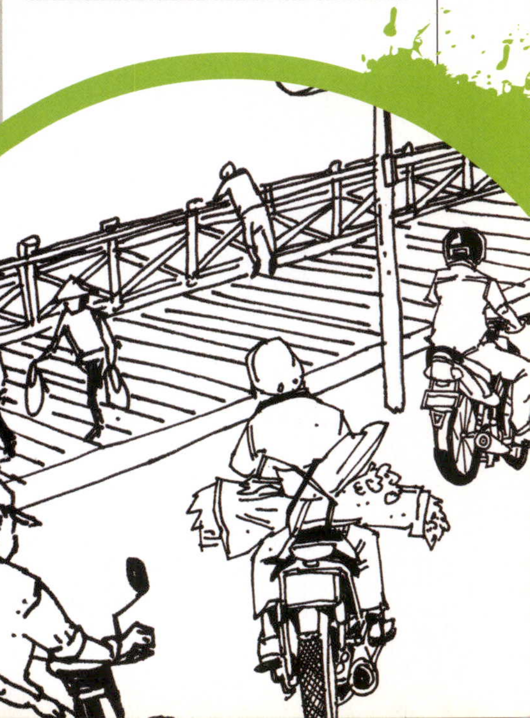


Fuzziness: 4

Hue: 0

Saturation: +4

Lightness:



4. Colour the shapes Zoom in at least 100% and use a selection tool (like the Polygonal Lasso) to select the shapes that you want to colour. Make sure Anti-alias is off in the top Options bar for this stage. Fill your selection with the colour you want then move on to the next. For a very clean finish, make sure the edges of your selections lie inside the black lines. You can also use the Pencil tool for this process if you want to make your selection areas more precise.

5. Adjust final colours Tweak your colours until they are just right. Be sure to refer back to your value sketch and make any necessary changes. The Replace Color adjustment (Image>Adjustments>Replace Color) enables you to easily change the hue, saturation or lightness of any one colour in your image in one fell swoop. When you are finished, try slightly adjusting the levels of the whole image to give it a boost and really bring the whole piece together.

Cheat Guide

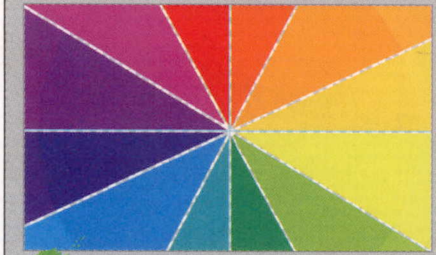
Colour blocking

Bryony Crane shows how to create interesting colour schemes

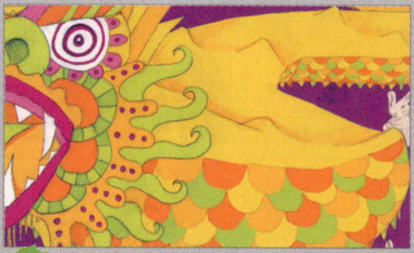
Cheat tip
Create your own medium-specific colour wheels to keep as a resource for all future work. They will help you make informed and easy choices when deciding on your hues.

01 The how and the why of using complementary hues

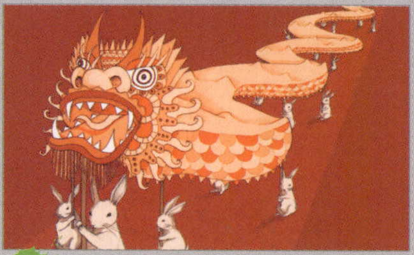
Colour blocking is a technique used to establish tonal schemes by matching colours that simultaneously contrast and complement each other. Although colour blocking has been big news recently in the fashion world, it is based on a long tradition of theory, represented by the familiar circular colour wheel. There are various models in colour theory, the most historically prominent being the RYB model. This wheel comprises 12 colours: the primaries (red, yellow and blue) spaced evenly, the secondaries (orange, green and purple) spaced between those and finally their mixes, known as tertiary colours. The RYB model has been superseded due to its small array of colours by other models based on more modern theories, although it remains widely employed by artists. The wheel can be used to easily create palettes for your artwork by learning a few basic rules. Complementary colours lie opposite each other on the wheel and give vibrant results when combined. In this tutorial I have focused on the split complementary method – a main colour combined with the two hues adjacent to its complementary and their associated tones.



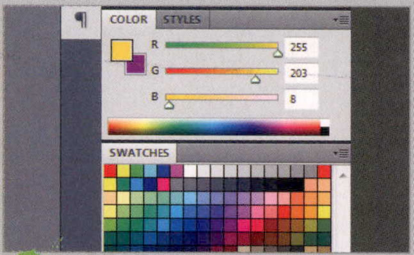
Colour harmony The good news about creating colour schemes is that almost anything goes, and there are many combinations. The thing that you need to achieve is harmony, and this can be created via many different means. With these basic picking methods, you can create custom palettes and swatch examples. Feel free to mix up your choices with neutrals for a usable scheme.



Limited palettes I have used a fairly limited colour palette; purple, yellow-green and yellow-orange. This is one of the key principles of colour blocking. A scheme will lose its impact when more than three or four colours are used, and they may not match as successfully. You might include the various shades and tones of your hues, but the colour palette itself should remain small.

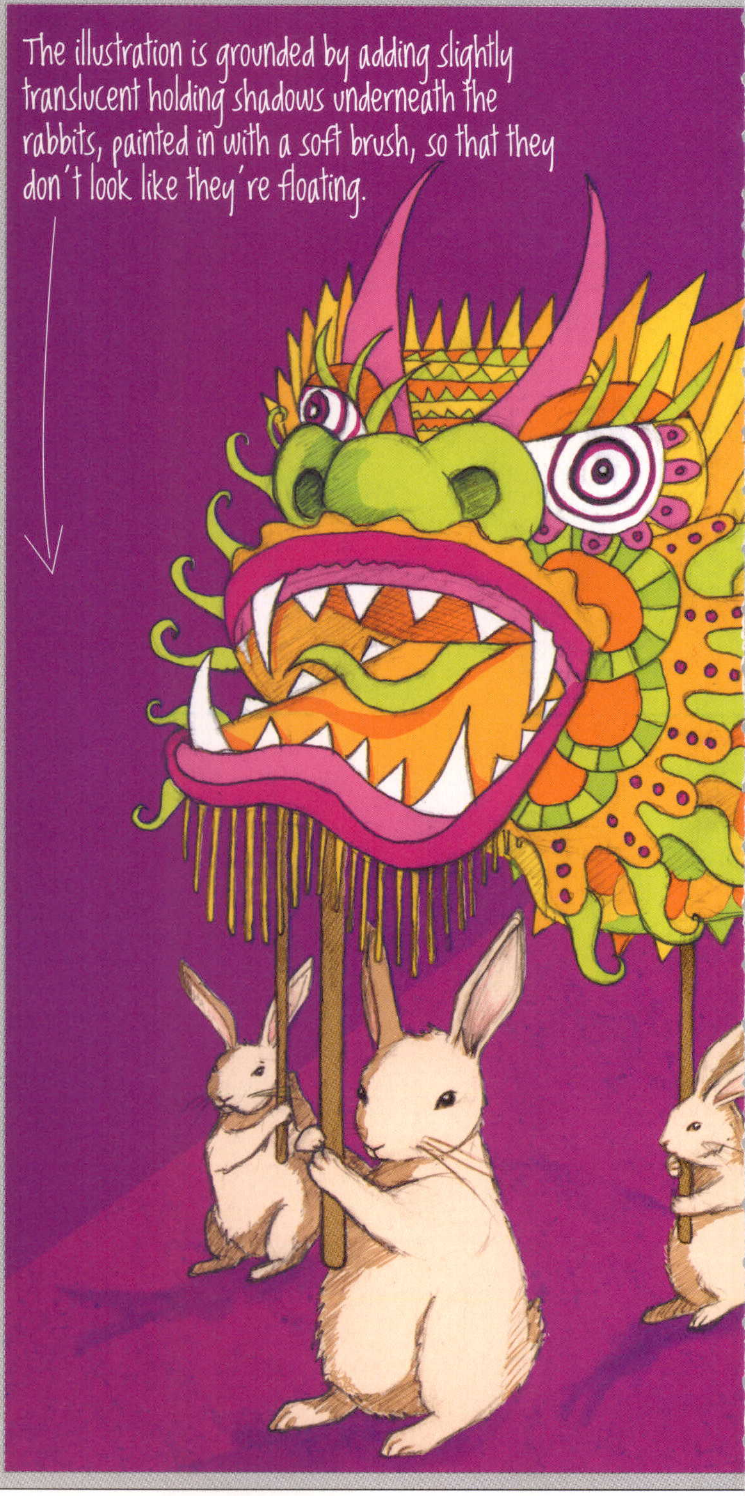


Colour saturation Although the traditional RYB colour wheel uses a set of bright, highly saturated colours, the wheel can be applied to various levels of saturation within each hue. Most people are familiar with choosing colours with the eyedropper in Photoshop, and monochromatic schemes can be created by picking a single hue and using only its variations to colour with.



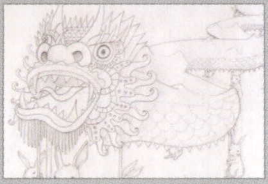
R 255
G 203
B 8

Shade and lighting Once you have established a colour scheme and added the basic hue swatches for your palette, you can go about picking a few shades (made by adding black to a colour) and tints (made by adding white) to your swatch palette. These will enable you to introduce variety to your composition, add interest and create areas of shade and light later on in the process.

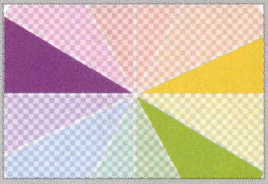


The illustration is grounded by adding slightly translucent holding shadows underneath the rabbits, painted in with a soft brush, so that they don't look like they're floating.

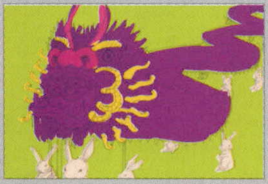
02 Five steps to help block out colour effectively



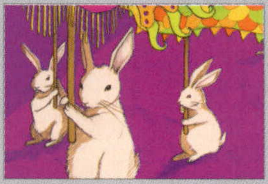
Sketch I use pencil linework, so it needs to be tight and accurate. Scan, then clean up with Levels and the Eraser tool.



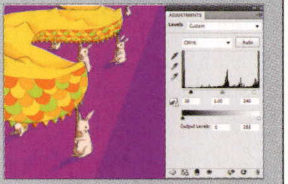
Plan Decide on your tonal scheme. Study the colour wheel and consider combinations that would complement the subject.



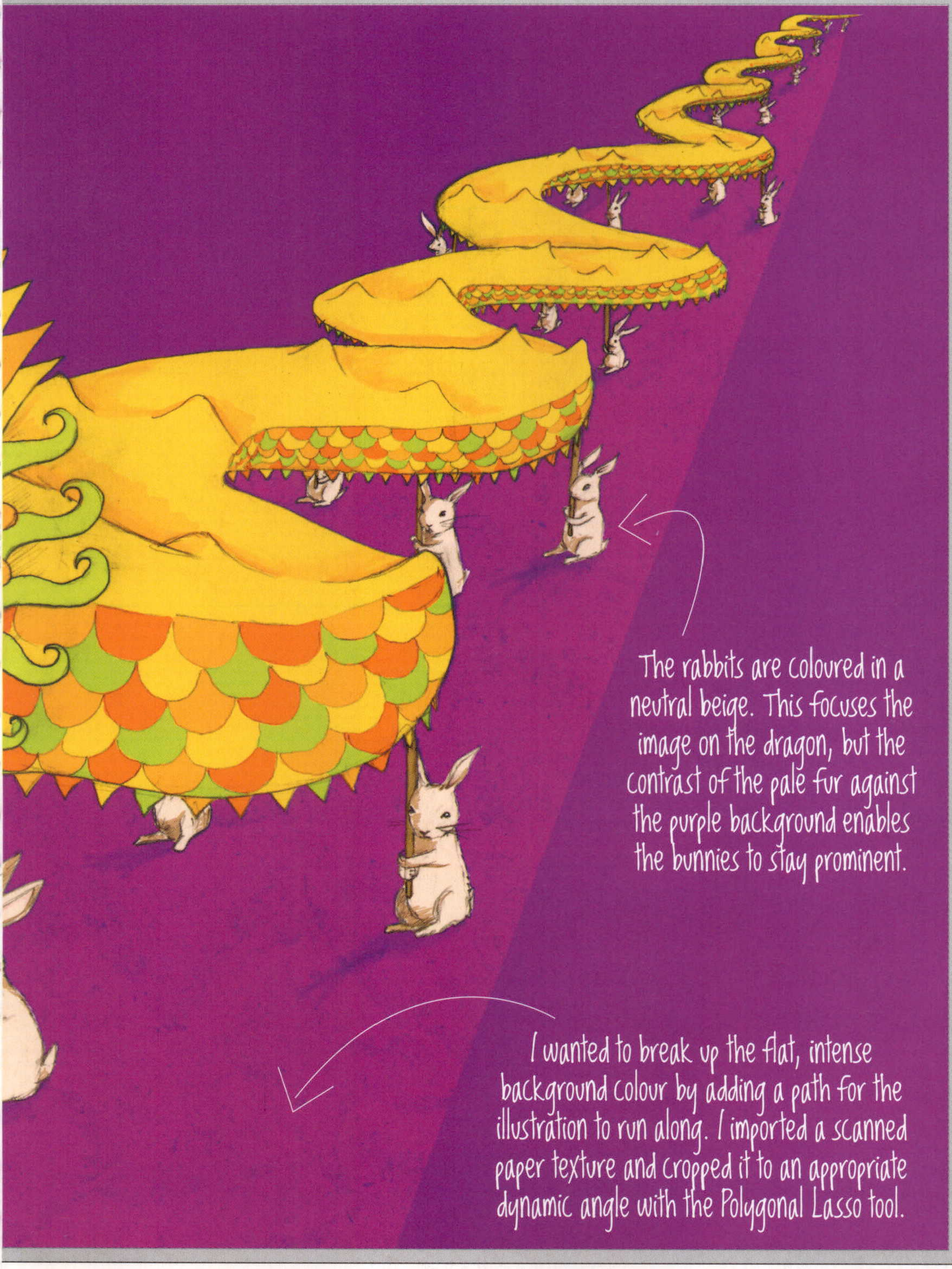
Blocking in Roughly block in your chosen colours with a large hard brush. Use layers to test them out on different areas.



Colour Delete any test layers, refine your blocked-in colour with the Brush and Eraser tools, and continue colouring.



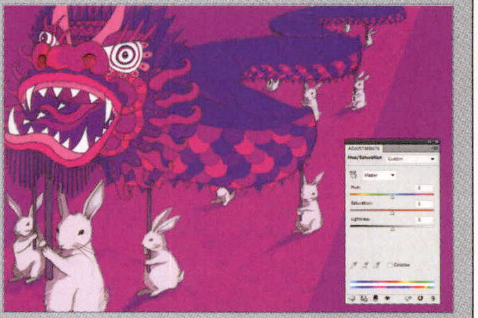
Adjust Go to Layer>New Adjustment Layer>Levels to tweak the final image contrast and make the colours pop.



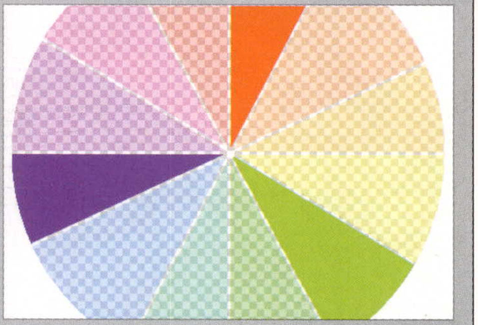
The rabbits are coloured in a neutral beige. This focuses the image on the dragon, but the contrast of the pale fur against the purple background enables the bunnies to stay prominent.

I wanted to break up the flat, intense background colour by adding a path for the illustration to run along. I imported a scanned paper texture and cropped it to an appropriate dynamic angle with the Polygonal Lasso tool.

03 Some alternative methods to choose a colour scheme



Analogous colours Another way of using the colour wheel is to pick analogous colours, ie ones that are situated next to each other. These provide a good palette for natural subjects as they are tones that are found together in real life and can give harmony to a colour scheme. However, this method can lack the vibrancy of complementary colour matches, so try to create contrast using your shades. You shouldn't really pick more than three analogous colours at once, or mix too many cool and warm hues.



Triadic colours If you're feeling extra adventurous, why not try a triadic colour scheme. This is where you split the wheel into thirds, and pick three equidistant colours. The most vibrant of the methods, it is best used by making one colour more prominent so that they are working with, rather than against, each other. If you require a slightly toned down colour scheme, split complementaries may suit you better as they are less jarring than full complementary or triads.

Drawing 101: Composing landscapes

Artist info

Lionel Cutmore

Country
UK

Media used
Mixed

About Lionel works mainly as a commercial photographer and figurative painter in mixed media.

We take a quick look at the history and significance of creating a landscape image and give you some essential creative tips

Putting it extremely briefly, landscape art is a lot newer than other types of painting, particularly figurative. The first primitive images that were found were usually depictive of animal life and done descriptively: this is what we are and this is what we eat (we're talking cave paintings here).

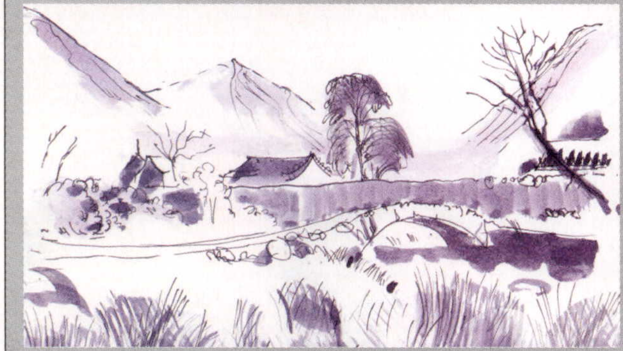
Then of course it gradually became more reflective: this is *who* we are and then this is who we eat. There wasn't anything in the way of ornamentation or descriptions of the land. That started happening around three and a half thousand years ago in Minoan Greece, and there we're talking about landscape pure and simple. Until that point (and a fair amount since), landscapes were only about providing backdrops for the humans and their hapless prey.

Once people started to pay attention to tree and root, rock and sky, leaf and twig, there came a fork in the road, and it's the same fork that you hit on any road in the art highway system; real depiction versus emotional response. The former can often be seen as a feat of prowess on the painter's part, abstract strokes that can convince us of rocks and rivers.

So doesn't realism or topography hint at the woolly stuff at all then? It can. Constable for instance, although a Romantic, rebelled strongly against having to paint like other Romantics with hazy and glowing depictions of the countryside. Grass was green, places were beautifully real as was the working man without the need for imagination.

So Constable can lead us conversely into talking about landscapes that are pure emotional response. He was into making art so steeped in reality that it transcended, but look at dear old Van Gogh. His monstrous cypress trees touch thickly vaporous skies that burn as if there were ten suns in them. The hidden forces of nature are hinted at in the shape and colour of this spangled world that moulds and affects us.

The road that's appealing to most will still have you reliant on your geometric theories, though, leading the viewer into the action with the divine ratio or golden section (about a third of the way in from the edge). Colour theory also gains greater importance for a landscape, specifically what happens to colour within space. Read on for more on this, as well as some differences between Eastern and Western landscape art to consider.

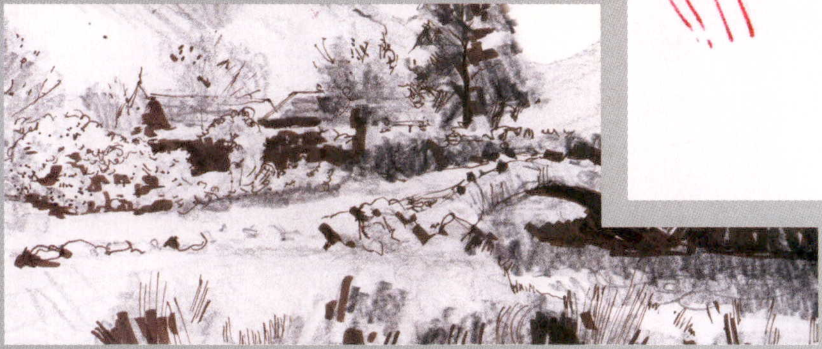


Eastern landscape art

The Eastern tradition sees a stylistic abbreviation of the whole

In the East there is a particular specialisation of landscape that possesses a timeless seal of approval. In Chinese it is called Shan Shui, or mountain and water. The Oriental style, to the Westerner, may seem exaggerated. Rocks are slashed out of the mist in long parallels and mountains break like waves crowned with pine trees often in swathes of ink and colour.

And what about figures? Well, there may be a quiet philosopher, but he isn't stealing the attention. He's just quietly sitting in unison with this balanced and abbreviated world.

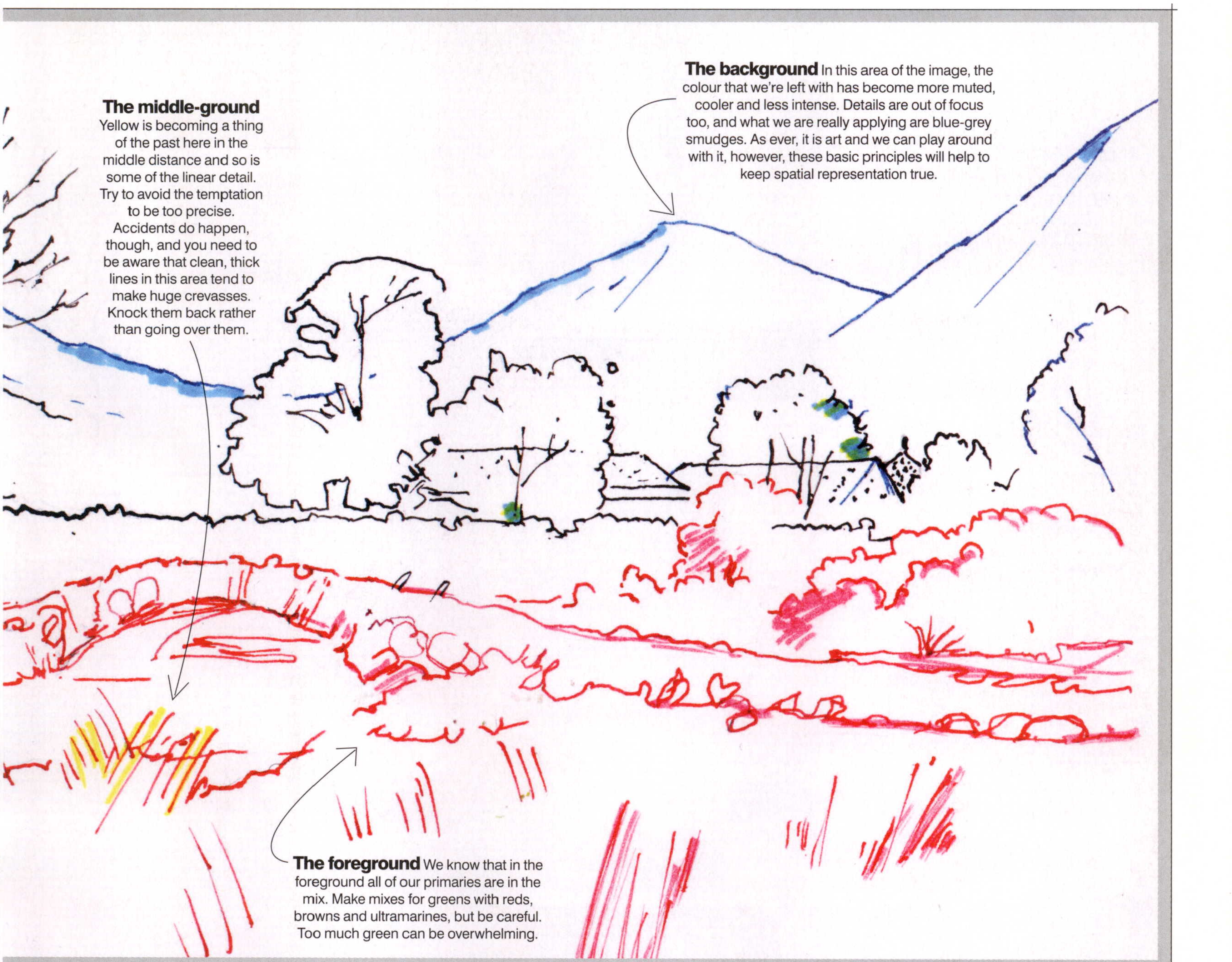


Western landscape art

Small details aim to convey a message in the environments of this tradition

Landscape art on this side of the world is usually the result of the artist boldly setting out en plein air. With his easel, canvas and tools (particularly his viewfinder) in tow, his aim is to seek a spot so endearing and typical that he is forced to paint it – that idyllic ideal. The notions of the Sublime and Picturesque have their roots here.

So what do we actually see in an image such as this one? The rugged hills, a watercourse by a nearby church, cottage or pub and perhaps some people caught in a moment of play? The painting is whimsically perfect and you can almost hear the footfall of the old lady walking along the country lane. It's a selection of representative detail that's framed to suggest and offer the spirit of the nation.



The middle-ground Yellow is becoming a thing of the past here in the middle distance and so is some of the linear detail. Try to avoid the temptation to be too precise. Accidents do happen, though, and you need to be aware that clean, thick lines in this area tend to make huge crevasses. Knock them back rather than going over them.

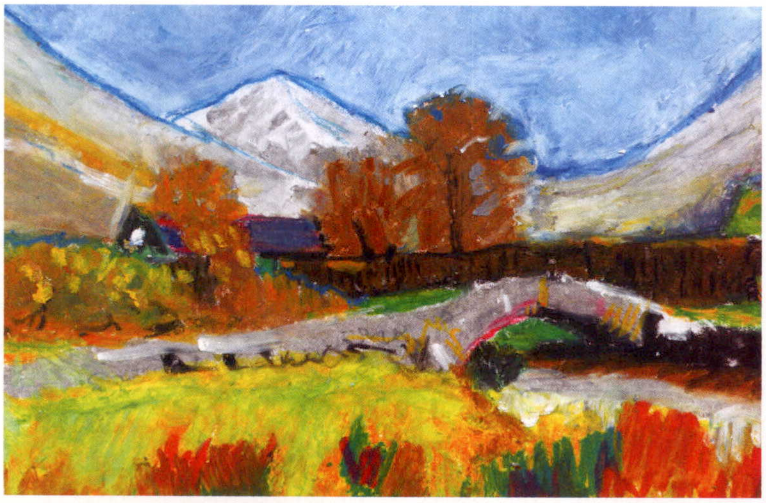
The background In this area of the image, the colour that we're left with has become more muted, cooler and less intense. Details are out of focus too, and what we are really applying are blue-grey smudges. As ever, it is art and we can play around with it, however, these basic principles will help to keep spatial representation true.

The foreground We know that in the foreground all of our primaries are in the mix. Make mixes for greens with reds, browns and ultramarines, but be careful. Too much green can be overwhelming.

Atmospheric perspective

Understand how colour and focus change in the real world and adapt this in your art

All that we're referring to here is what physically happens to colour and lines in the distance. There are three planes: foreground, middle-ground and background. The foreground should be a medley of the primary colours. These lighten and become cooler as they recede through the planes. The first to vanish is yellow, followed somewhere in the middle-ground by red, leaving us with blue. This is the same physics that makes the sky look blue. Detail becomes muddied at distances and edges softer, meaning that clean lines are what grab our focal attention. Find a hill with a long landscape view and observe how colours haze off into blue while the foreground pops against it. See?



Take it digital

From sketches and references, build a scene the 21st Century way

It often happens when we find a photograph that we like that we take it straight to Painter or ArtRage, head directly to the trace features and start slapping on the paint. That's all well and good, but you can often miss the point of it all by doing that. Sure, the end results are pleasant enough, but we're missing the creative part. You may as well put the image through one of the filter presets in Photoshop and save yourself a lot of time and effort.

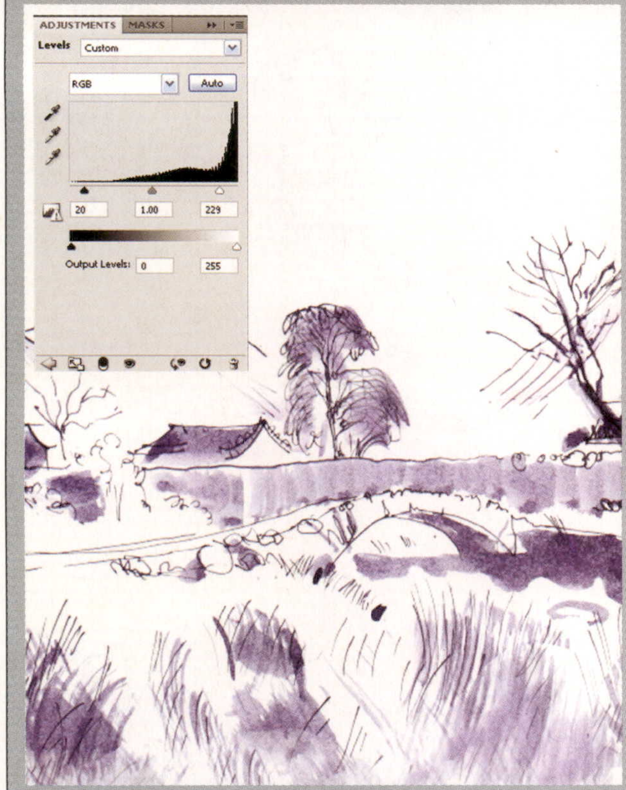
Leave it as a photograph! The photo is a reference to be used along with your sketches as the backbone of your image, but not something to necessarily strive to replicate. You might consider a more mixed approach where different media is used. It is certainly worth considering that interesting and compelling often outweigh beautiful but banal.

Tool tip

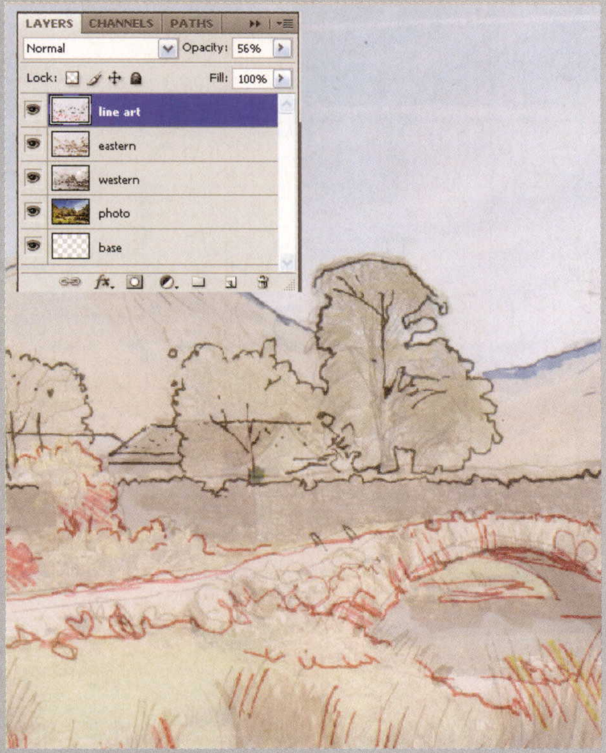
Captured something perfect in a sketch? Leave it in! Use layer styles to integrate it with your finished digital artwork.

1. Import your references

Open your scanned files up in Photoshop. Here you're going to go through and quickly adjust the levels so that the background is brighter and linear work is darker if need be. Get rid of any blemishes and unintended smudges with the Patch tool (J) by drawing around and dragging the selected area to a clean spot.



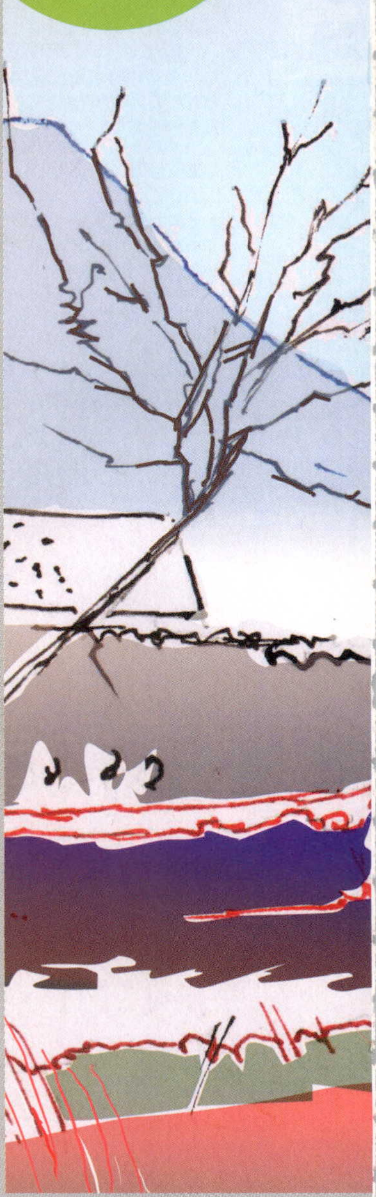
Levels: Custom
RGB
20 1.00 229
Output Levels: 0 255



Normal
Opacity: 56%
Lock:
Fill: 100%
line art
eastern
western
photo
base

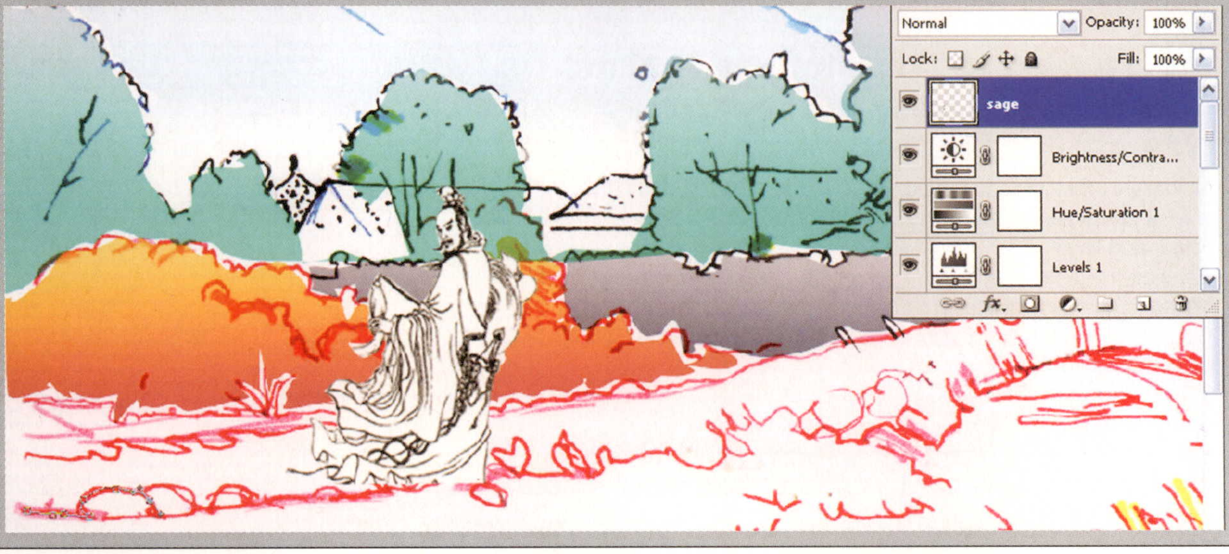
2. Align the layers

In this case I've made an image using differently stylised sketches to inform the final piece. Paste all of the images into individual layers (giving them sensible names) and use the Transform tool (Ctrl/Cmd+T) to resize and align them to match each other in one output size. It's useful to have all of your eggs in one basket here for quick reference.



3. Colour blocking

Linear sketches are perfect for blocking areas of colour using original photos or another preset palette scheme. Using the Gradient tool (G) is helpful for establishing perspective, and a quick tweak of the Hue/Saturation always helps. Remember print appears darker.


Normal
Opacity: 100%
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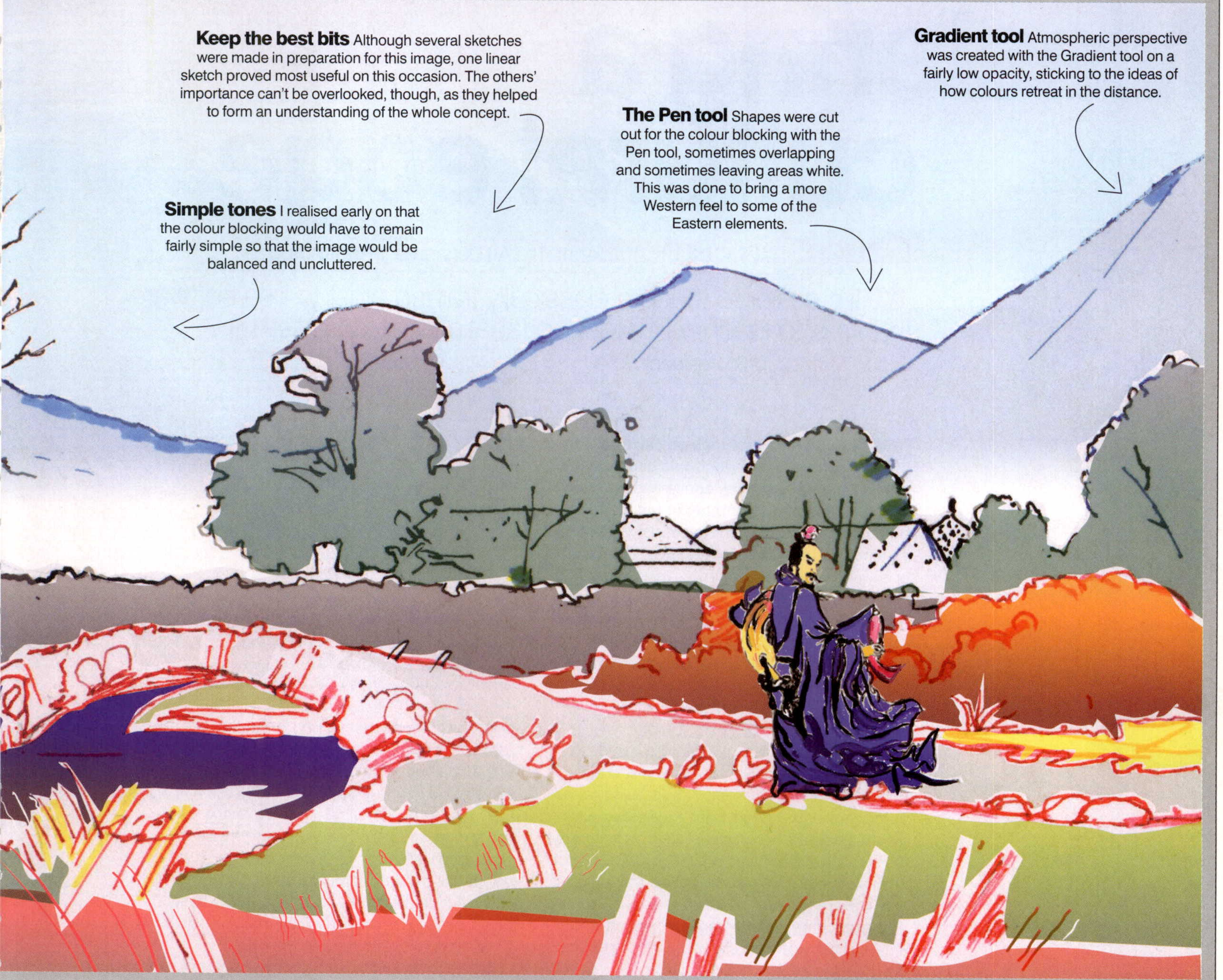
Fill: 100%
sage
Brightness/Contra...
Hue/Saturation 1
Levels 1



Keep the best bits Although several sketches were made in preparation for this image, one linear sketch proved most useful on this occasion. The others' importance can't be overlooked, though, as they helped to form an understanding of the whole concept.

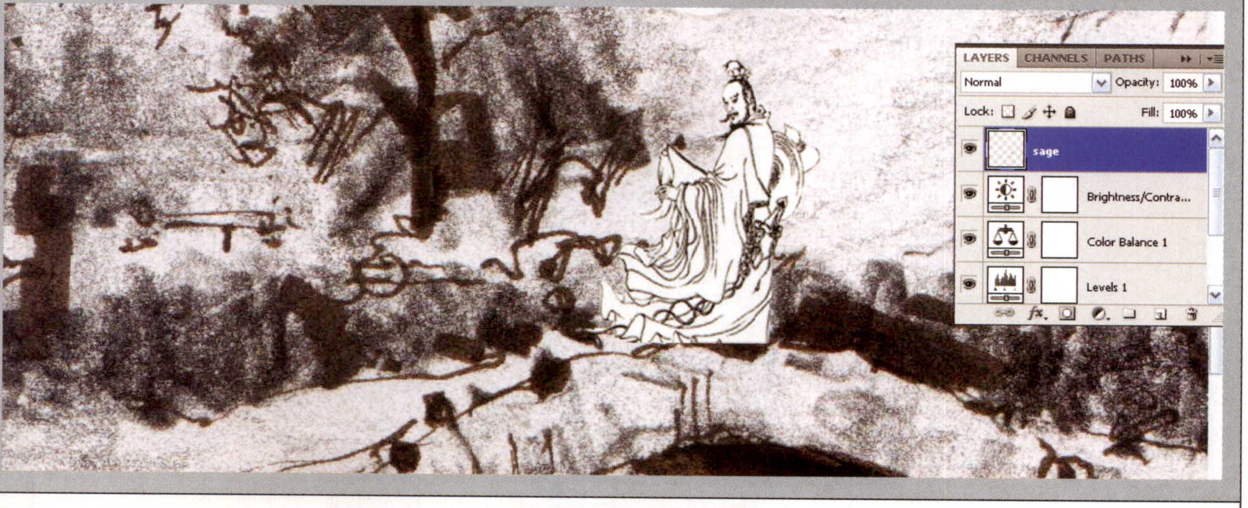
Simple tones I realised early on that the colour blocking would have to remain fairly simple so that the image would be balanced and uncluttered.

The Pen tool Shapes were cut out for the colour blocking with the Pen tool, sometimes overlapping and sometimes leaving areas white. This was done to bring a more Western feel to some of the Eastern elements.

Gradient tool Atmospheric perspective was created with the Gradient tool on a fairly low opacity, sticking to the ideas of how colours retreat in the distance.

4. Add and subtract

In keeping with the East-meets-West theme, a sage has been added to the image crossing the bridge. Any motifs or favourite character creations can be added so that your work keeps its particular style and can help with alluding to your influences.



Next issue We begin our series on figure drawing, considered by many to be the most difficult of the disciplines. Daunted? Us? Course not.

Digital painting

Mastering a cultural edge

Caucasian Females 2010 The Art Department **Photoshop**

> It's easier to teach a classically trained artist to use software than it is to teach a Photoshop fanatic to be an artist
>
> **Jason Manley** TAD president

Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

Jaclyn Havlak

Personal portfolio site
theartdepartment.org
Country **US**
Software used
Various

Jaclyn Havlak, aka Austin, Texas-based radio personality Jacki-OH, is executive producer and creative director at The Art Department, as well as an art director and UI designer. Here she turns her talents to walking **Digital Artist** readers through the content provided by video tutorials from The Art Department.

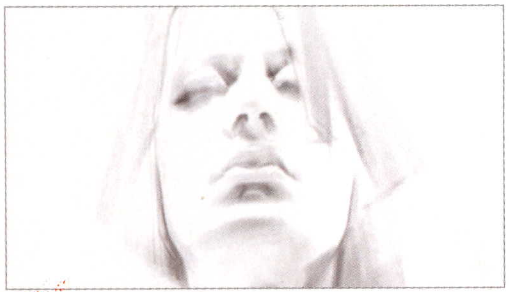
On the disc

Video tutorial

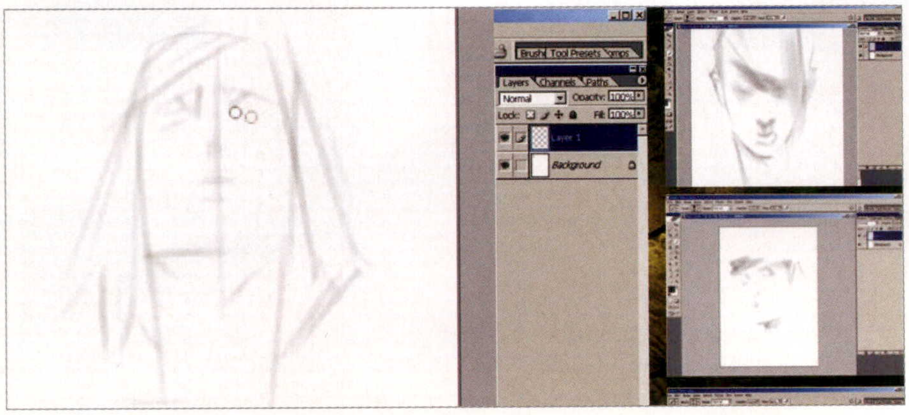
From crude drawings on cave walls to sophisticated electronic gadgets that translate spoken conversations from one language to another in real-time, human beings have garnered tools of all sorts as a means for cultural expression. For members of any given culture or society, the most apparent of these tools is the spoken word, but with an arsenal limited only by a theoretically endless craving to create, verbal language arguably pales in comparison to the abilities of visual imagery to evoke the deepest and most genuine of emotional responses. A picture is worth much more than a thousand words, you could say (or not).

A fundamental challenge most likely faced by artists painting character portraits lies not in the anatomical correctness of the subject being painted, as essential as that is, but in the expert execution of the minute details working together to communicate the essence of the character being portrayed. Close attention to both biological and geological attributes of heritage, along with features and gestures hosting emotional content and character motivation are key to creating images that portray believable characters with true depth and conviction to them.

Today, artists working towards effective visual communication are faced with more than just barriers of language – ancestral stories and lines of cultural understanding are skewed and blurred as previously unfamiliar customs are exposed, examined and expeditiously exchanged across the ever-expanding virtual creative network, where many artists are seeking and finding creative success today.



Shade blocking The contours of the face are highlighted when the basic darks are laid in.



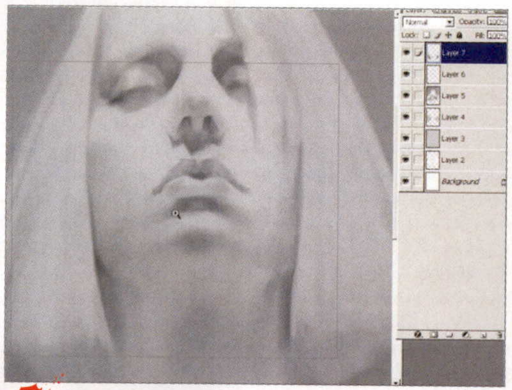
Framework Zhang Lu begins by constructing the anatomical framework with shapes and lines.

"No matter how hard man tries, it is impossible for him to divest himself of his own culture, for it has penetrated to the roots of his nervous system and determines how he perceives the world… people cannot act or interact at all in any meaningful way except through the medium of culture", writes Edward T Hall in his book *The Hidden Dimension*.

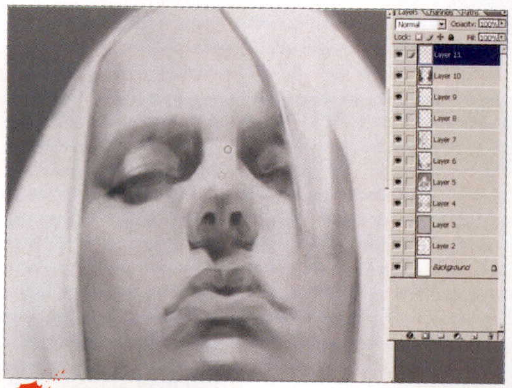
Zhang Lu spoke little English when he was hired as a concept artist to work in the Shanghai studios of Massive Black (MBSH), legendary concept art development company for the entertainment industry. Massive Black founder, Jason Manley, caught a glimpse of epic fantasy and imagination in Zhang Lu's work that proved exceedingly rare in his search for artists to fill his Chinese studios. "It's much easier to teach a classically trained artist to create using digital software than it is to teach a Photoshop fanatic to be an artist", Manley says of his decision.

The universal language of visual expression played translator for Zhang Lu as he honed his natural talent for composition, line quality, range of value and atmospheric perspective into those necessary for working at MBSH, creating environments and content for worldwide games publisher Bethesda Softworks and for projects like *World of Warcraft*.

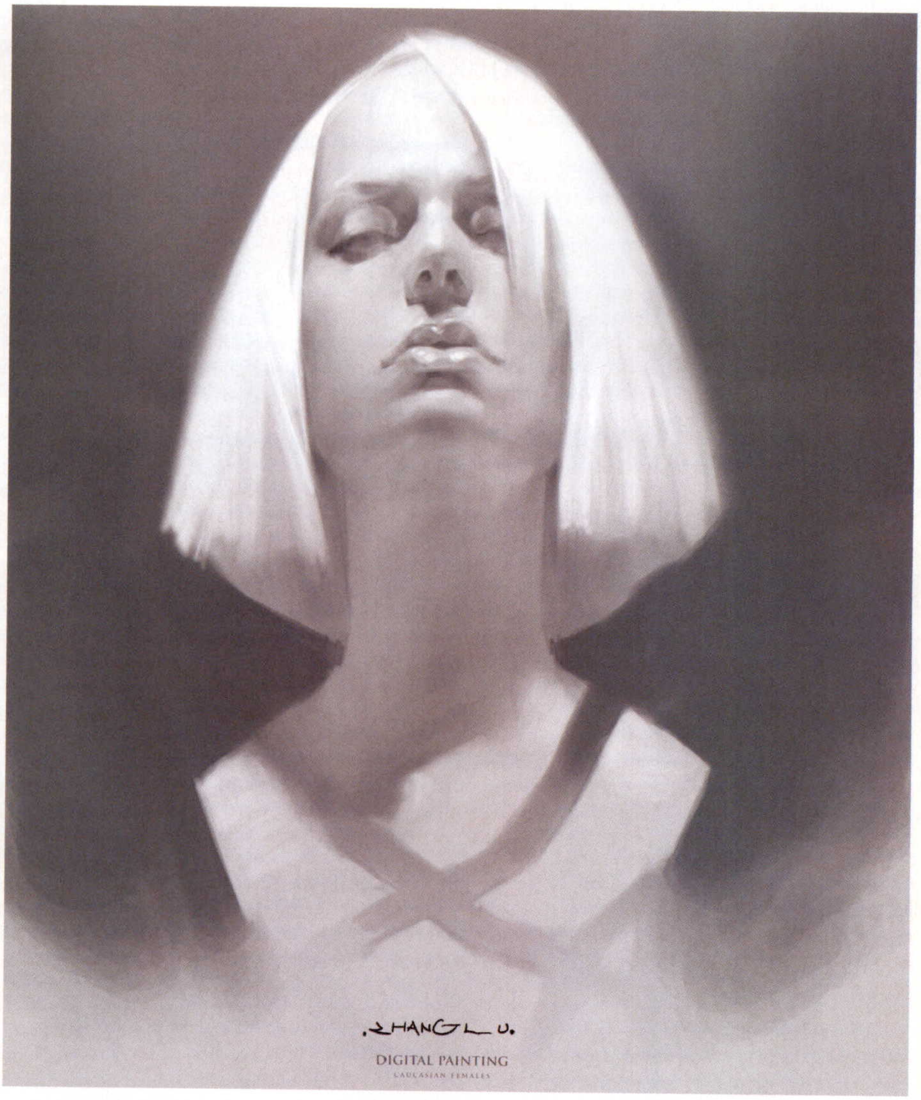
Creating content that resonates with most of the members in any society requires extensive study of



Non-destructive Separating elements into layers enables exploration without commitment.



Erase and blend Use the Eraser tool to create highlights and overlay blending modes for a more subtle and organic look than line drawing or highlighting.



its culture. In Zhang Lu's case this meant culturally significant and effective visual communication stepping far outside the familiarity of his cultural safety net and into the daunting abyss of the unknown. While studying at MBSH, Zhang Lu conducted extensive research of specific segments of the world's population, varying in age, sex, race and ethnicities. By cultivating a new conceptual culture map to draw from, Zhang Lu adapted and expanded his skill set far beyond the borders of his physical and intellectual experience, increasing his global marketability and potential opportunities.

In the video tutorial included on the disc with **Digital Artist** (Zhang Lu and Jason Manley, Portraits Vol 1) Manley informally narrates as, four exquisite portraits at a time, Zhang Lu deftly illustrates his newly established understanding of the subtle characteristics and attitudes of Caucasian females. His recorded process of almost a dozen fully rendered portraits reveals one gorgeous starlet after another, created with the global entertainment market in mind. During the first half of the video, Manley discusses the conceptual culture of this specific segment of population, emphasising anatomical references and including imperative exploration of facial structure and expression. Dictated by tradition, Zhang Lu moves through each portrait starting with the general (face shape, position, anatomy), and on to the specific (character, mood, expression, style). Using only a few brushes and the Eraser tool, separating lights and darks in multiple layers utilising various blending modes, his noncommittal process of discovery and exploration is the perfect example of the benefits provided by today's digital tools.

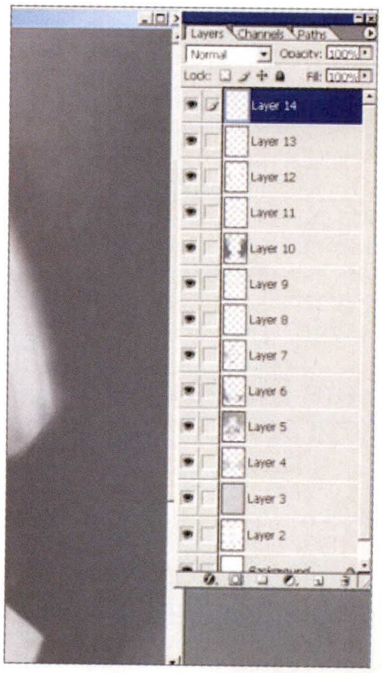
Throughout the many months of his character training and cultural studies, Zhang Lu inherently established his methodical processes and the distinctive techniques he is admired for today. Digital and traditional artists alike can marvel as traditional painting skills are applied in the digital realm unlike any other. And all in a handy tutorial format.

Known by many as the Master of Edges, in the first volume of his series of conceptual portraiture published and distributed by The Art Department (TAD), Zhang Lu walks the fine line between academic artistic excellence and intrinsic artistic whim, with the refreshing innocence of a new creative talent and the grace of any one of the masters we all aspire to emulate in our digital artwork.

Today, Zhang Lu creates worlds and characters that he has always dreamed of at CCP Games in China. You can view more of his fantastic work on his website: **zhanglu.deviantart.com**.

Find this video as well as Zhang Lu and Jason Manley Portraits Vol 2 Asian Males, in the extensive library of art training and explore the catalogue of classes offered only at **theartdepartment.org**.

Work in layers Building up the image over a number of layers gives you complete, flexible control.



Lives of the artists

Sara Biddle

Meet the artists, illustrators and designers that are currently rocking the digital art world and find out what makes them tick

> "I'm at my happiest when I'm learning something new or when I have that sense of improvement, and that keeps me going"
>
> **Sara Biddle** Illustrator

Hi there! I'm Sara, and I'm a self-taught digital artist. I work freelance from my home here in the United States. I've been passionate about art for as long as I can remember. For a time, I worked exclusively with graphite as I found it the easiest traditional medium to work with in regards to shading, but I really longed for colour! After purchasing my first Wacom tablet, I got my wish and I made the switch to digital. At last, more creative freedom and Edit> Undo have come into my life!

I get most creative when I listen to music. I like to turn my MP3 player on (movie soundtracks and symphonic metal bands are among my favourites) and close my eyes, or hide away in a dark room. I'm not sure why (I'm guessing because seeing things around me distracts from my ability to imagine?), but I get inspired by doing this and I come back to the desk with loads of creative energy and ideas.

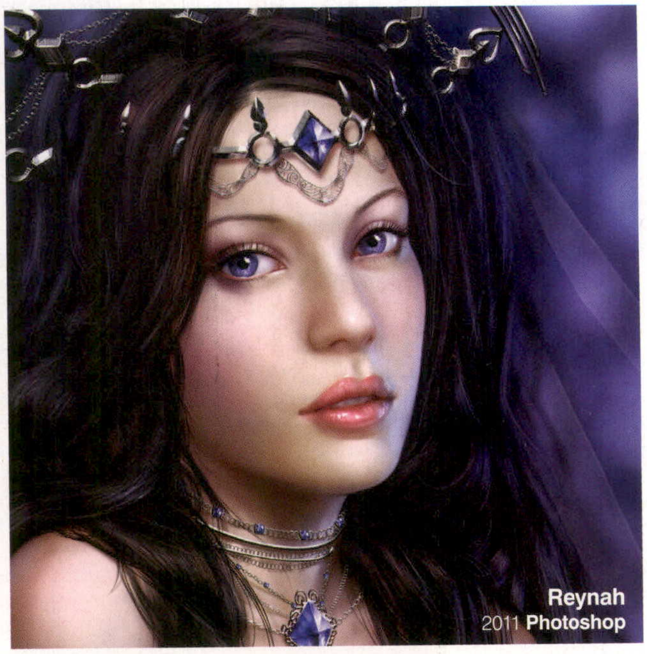
I'm usually painting for the better part of the day on most days, and even well into the nightly hours sometimes. When I'm not at the desk, I like to spend my free time with my family, playing outdoors with my dogs or taking a relaxing walk along the trails around my home.

My artistic style has slowly developed itself as I've grown as an artist, and is continuously developing. I really enjoy trying to outdo myself, thinking, "I've got to make this one better than the last one!" I think I'm at my happiest when I'm learning something new or when I have that sense of improvement, and that really keeps me going, trying to better myself as an artist all the time.

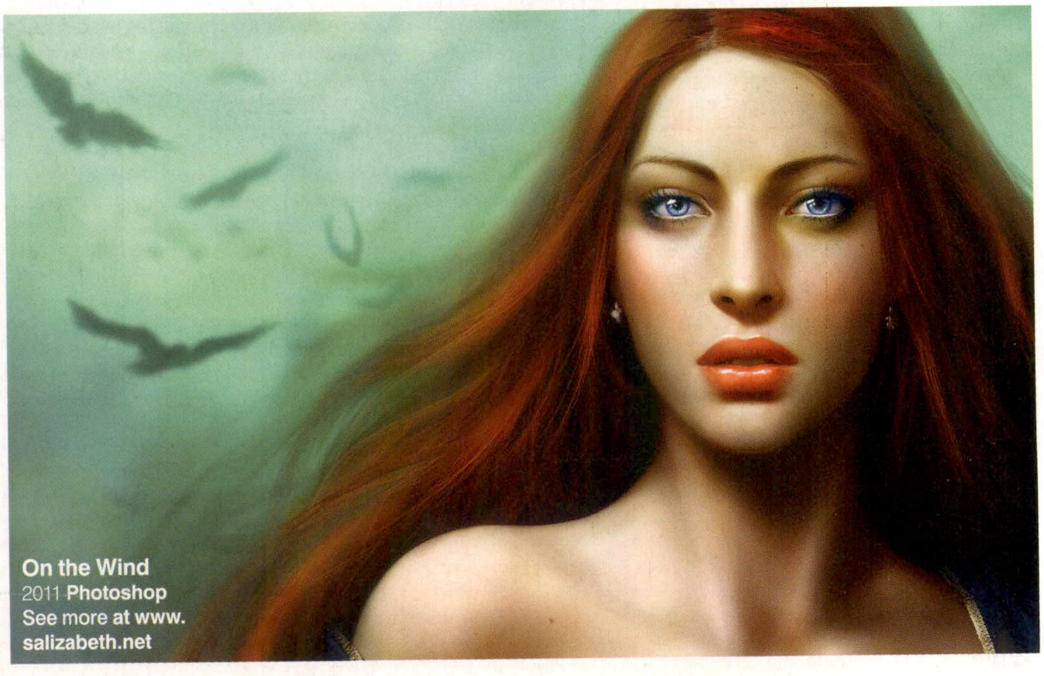
I find there are a lot of different ways to get the best out of your art, and you'll never know until you experiment and give them a go. I once drew a grid on my face with eyeliner to literally see the facial form in the mirror. Another time, I drew the names and anatomical muscle placements on my arm with a permanent marker. I learned a lot with both experiments (though both took a while to wash off).

Sara Biddle's best-kept art secret... Don't be afraid to experiment

> "I once drew a grid on my face with eyeliner to literally see the facial form"



Reynah
2011 **Photoshop**



On the Wind
2011 **Photoshop**
See more at www.salizabeth.net

Free art resource CD

Load CD

It doesn't stop here. Load up our free disc and you'll find a wealth of inspiration and instruction for all kinds of artists and art styles

Microsoft Windows

We support Internet Explorer 8, Firefox and Chrome unless otherwise stated. The CD-ROM should Autoplay once placed into your disc drive. If not, please follow the instructions below:

1. **Browse to My Computer.**
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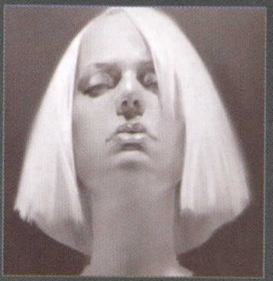
67 minutes of video tuition
Learn valuable portrait painting techniques

33 Illustrator brushes
Give your vector art a grungy feel

06 comic-book fonts
Bring your comics to life with action-packed type

12 paper textures
High-resolution, authentic imagery for textures



Video tutorial

Portrait painting video tuition

www.theartdepartment.org

This issue we're delighted to bring you a 67-minute long video tutorial from the experts over at The Art Department.

In the video, Chinese artist ZhangLu paints a stellar female portrait as Jason Manley provides the English narration. As the portrait is built up, Jason discusses topics ranging from art history, basic approach and mood to expression. Anyone interested in developing a solid and efficient approach to portraiture will get a lot out of a close study of this video.

Digital Artist resource disc
25
digital artist
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Free with issue 25
Video from The Art Department
Top portraiture tips from ZhangLu and Jason Manley
Plus: 25 stock photos, 33 Illustrator brushes and more
COMPACT disc DATA STORAGE

Tutorial files

All the essential files you need to follow along with our tutorials.

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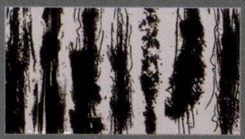
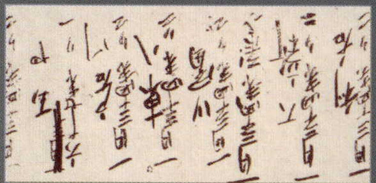
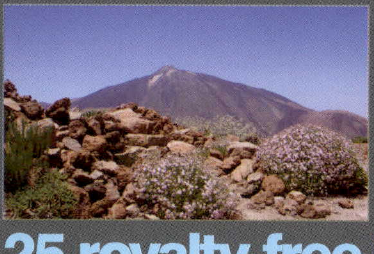


Japanese paper textures



These 12 textures were taken from Eastern paper. **www.flickr.com/photos/olwizard**



25 royalty-free images

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Discover more at **www.digitalartistdaily.com**

Issue 26 of digital artist is on sale 2 November 2011

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